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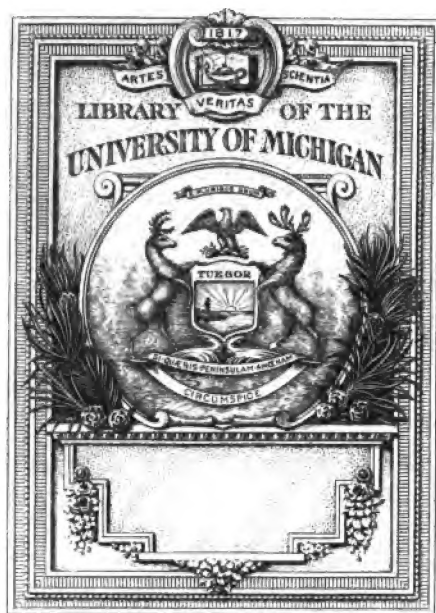
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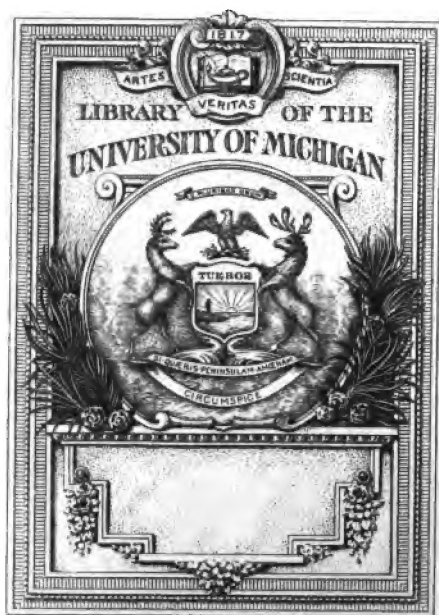
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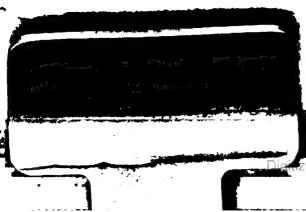
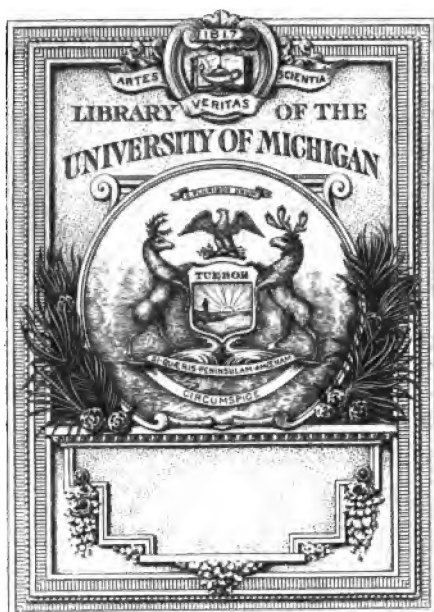
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THE IDYLLS OF THEOCRITUS

THE
IDYLLS OF THEOCRITUS

EDITED

WITH INTRODUCTION AND NOTES

BY

R. J. CHOLMELEY, M.A.

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PREFACE

A FEW words may be said in explanation of the design of this edition.

I have tried to bring together in the Introduction the result of recent investigation into the literary history of the Alexandrian writers, so far as concerns Theocritus. An enormous amount of labour has been bestowed on this question in recent years, but chiefly in foreign magazines and monographs, and the results have never yet been introduced into an edition of Theocritus, although they are very necessary to a right understanding of his works and his position in Greek poetry¹.

In the text I have followed no one previous edition; but, while adhering to the best MSS. where possible—in some places rejecting generally received emendations—have accepted conjectures without regard to their previous recognition. Theocritus has always been a happy guessing-ground for ingenious critics, and there is no lack of suggestions; but in spite of this I have in some places been forced to introduce new readings². The text is presented com-

¹ A valuable *résumé* is given by M. Legrand, *Étude sur Théocrite* (Paris, 1898), though in an inconvenient form. My obligations to his work would be greater had it appeared two years earlier.

² Denoted by 'text. Ch.' at bottom of page. To save space I have generally omitted mention of smaller corrections—spelling or dialect. The great majority of these are due to H. L. Ahrens.

plete, save for the expurgation of a few lines in *Idyll* v and in the spurious twenty-seventh poem.

The notes must of necessity be somewhat full in an author like Theocritus, who lies beyond the usual track of reading, and whose Greek, naturally difficult, is rendered harder by his position at the beginning of a new epoch when the strictness of the classical idiom and vocabulary is breaking down. In such a case it is easy to be dogmatic; but dogmatism will not convince. It has therefore been necessary to deal at considerable length with grammatical as well as with textual difficulties. For the same reason the index has been arranged to afford a general synopsis of Theocritean usage and style.

My heartiest thanks are due to Mr. A. E. Measures, of King Edward's School, Birmingham, for his kindness in undertaking, at short notice, the task of seeing this work through the press during my absence from England. The conditions under which this task is undertaken add to its difficulties, and responsibility for errors and omissions rests with me alone.

LONDON,
February, 1900.

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ERRATA AND CORRIGENDA

THE editor regrets that service in Africa prolonged beyond the term anticipated prevented him from seeing this book before it was published, and that he was unable to revise or correct it finally.

He hopes to have some further opportunity of adding any necessary material now omitted; for the present a list of mere corrections is all that can be supplied.

LONDON, *July*, 1901.

INTRODUCTION.

- Page vi, for 1901 read 1900
5, line 16, for scanned read scorned
13, line 16, for they read they were
20, note 1, for rest read the rest
21, line 26, for *Id. V.* read *Id. VII.*
26, line 27, for came read come
28, note, for Conat read Couat
29, line 24, read 'xxv and *Megara*'
30, line 5, for choice read choric
30, line 15, for bold read bald
38, note, for G. Fāth read G. Futh
46, line 11, for new read now
42, line 5, for tilt read lilt

TEXT.

- Id.* 1. 6, for χιμάρα read χιμάρα
2. 12, for Ἑκάτα read Ἑκάτα
3. 35, for ἐριθακίς read Ἐριθακίς
4. 58, dele crit. note.
5. 24, for ἀμνὸν ἔπειδε read ἀμνόν.—ἔπειδε.
6. 22, for ὡπερ ὄρημ read ὡ ποθόρημαι
13. 52, crit. note, for Ziegler read vulgo
15. 95, for ἀλέγω read ἀλέγω μὴ κ.τ.λ.
15. 125. Place this line in inverted commas.
15. 127. Remove inverted commas.

THEOCRITUS

ERRATA AND CORRIGENDA

- Id. 16. 63, for παρελθεῖν read παρεινεῖν
 21. 15, for οὐδεὶς δ' οὐ read οὐδεὶς δ' αὖ
 21. 66, for καίτοι read καί τοις
 23. 8, for ῥοδόμαλον read ῥόδα μάλων
 23. 12, for βλέπωσ read βλέπον
 28. 3, for περρέχε read περρέχει
 Enig. 16. 2, for πολλοὶς read πολλῆς

NOTES.

1. 48, for filiae : harum read filiae harum
 1. 78, for ἐρασμαι read ἐρόμαι
 1. 105, for when read where
 2. 3 (p. 199), for καταθήσω read καταθήσω
for καταθήσομαι read καταθήσομαι
 2. 66 (p. 205), for Xenophon, Ephes. read Xen. Ephes.
 2. 103, for neat read next
 3. 7, for οὐχ ὥς, MSS., read οὐχ ὥς τινες
 3. (p. 213), read is different. In Soph. O. C.
 4. 11, for κ.τ.λ. read καὶ
 4. 63, for see k read so k
 5. 109 (p. 232), for προμηνύσης read προμηνύσεις: id. (p. 233, line 1)
read οὐ σίγα;
 5. 109 (p. 233), for β is written ω read β is written u
 6. 12, for καυχάοντα read καυχάοντος
 6. 25. This note belongs to 6. 22. For ποθόρημι read ποθόρηναι
 6. 29, for Britzsche read Fritzsche
 7. 22, for ἔπος read ὅπος
 7. 98. Insert 'he' after 'Yet after all Aratus'
 8. 18, for Filney read Tilney
 8. 91. Read 'I suggest γὰρ μεθεῖς.'
 10. 46 read A. Pal 6. 53
 11. 54, for δετε read δε, τε
 11. 72, for surge read singer
 13. p. 278, for G. Frith read G. Futh
 13. 23, 24 ad fin., for lands read lines
 13. 64, read 'is usually resumed'
 15. 30, for τὸ μὲν αἷμα read τὸ μὲν αἷμα
 16. 63, for παρελθεῖν read παρειπεῖν
 16. 84, for tune read time
 17. 13 (p. 313, line 11), for in this use read in this latter use
 17. 87, for loot read lost
 22. 65, 67 (p. 338, line 29). Put the words 'There is possibly
some reference to gouging' in inverted commas.
 23. 12, for ἀνάγκαν read ἀνάγκαν
- Page 366, line 10, for some read 'so we'
- Ep. 16. 2, for πολλῆς read πολλοῖς

INDEX

Page 380, line 33, for 'in $\delta\epsilon$ clause' read 'with no $\delta\epsilon$ clause'

INTRODUCTION

A. Life of Theocritus.

A. FOR the life of Theocritus we have very little direct external evidence. There is (1) a short notice in Suidas, Θεόκριτος, υἱὸς Πραξαγόρου καὶ Φιλίνης (οἱ δὲ Σιμίχου) Συρακούσιος· οἱ δὲ φασὶ Κῶν· μετῴκησε δὲ εἰς Συρακούσας.

(2) An anonymous life, prefixed to the *idylls* in a large number of MSS.

Θεόκριτος, ὁ τῶν βουκολικῶν ποιητής, Συρακούσιος ἦν τὸ γένος, πατρὸς Σιμιχίδου (Σιμίχου Ahrens) ὡς αὐτός φησι·

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις ; (vii. 21),

ἔνιοι δὲ τὸ Σιμιχίδας ἐπώνυμον εἶναι λέγουσι· δοκεῖ γὰρ σιμὸς εἶναι τὴν πρόσφιν, πατέρα δ' ἐσχηκέναι Πραξαγόραν καὶ μήτερα Φιλίαν¹. ἀκουστής δὲ γέγονε Φιλητᾶ καὶ Ἀσκληπιάδου ὧν μνημονεύει· ἤκμασε δὲ κατὰ τὸν Πτολεμαῖον τὸν ἐπικληθέντα Λαγῶν (Δάγον k. marg.), περὶ δὲ τὴν τῶν βουκολικῶν ποίησιν εὐφυῆς γενόμενος πολλῆς δόξης ἐπέτυχεν· κατὰ γοῦν τινὰς Μόσχος καλούμενος Θεόκριτος ὠνομάσθη (80 k., other MSS. add) ἰστέον δὲ ὅτι ὁ Θεόκριτος ἐγένετο ἰσόχρονος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμάχου καὶ τοῦ Νικάνδρου· ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου, κ.τ.λ.

(3) Argument, *Id.* iv: ὁ Θεόκριτος ὥσπερ ἐδείξαμεν κατὰ τὴν ῥκδ' Ὀλυμπιάδα ἤκμαζεν (= Ol. 124 = B.C. 284-280).

(4) Arg., *Id.* vii: ἐπιδημήσας γὰρ τῇ νήσῳ (Cos) ὁ Θεόκριτος, ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆει, φίλος κατέστη Φρασιδάμῳ καὶ Ἀντιγένει.

(5) Arg., *Id.* xi: προσδιαλέγεται ὁ Θεόκριτος ἱατρῷ Νικίᾳ Μιλησίῳ τὸ γένος, ὃς συμφοιτητὴς γέγονεν Ἐρασιστράτου ἱατροῦ ὄντος καὶ αὐτοῦ.

¹ Cf. Argument, *Id.* iii.

(6) Arg., *Id.* xvi: τοῦτο τὸ εἰδύλλιον γέγραπται εἰς Ἱέρωνα τὸν Ἱεροκλέους τὸν ἔσχατον Σικελίας τύραννον. κατέσχε δὲ τὴν ἀρχὴν στρατηγὸς ἀποδειχθεὶς ὑπὸ τῶν πολιτῶν καὶ φθείρας τὰς δυνάμεις ὥστε τύραννον αὐτὸν ἀναγορευθῆναι. μηδὲν οὖν εἰληφὼς παρὰ τοῦ Ἱέρωνος ὁ Θεόκριτος διὰ τοῦτο Χάριτας τὸ εἰδύλλιον τοῦτο ἐπέγραψε.

(7) Arg., *Id.* xvii: ἀμαρτάνει ὁ Μούνατος εἰς τοὺς χρόνους ἀναβιβάζων τοῦ Θεοκρίτου τὸν Φιλοπάτορα (Ptol. iv) οὐ συνιδῶν τοσούτου χρόνου διάστημα μαχόμενον.

(8) Scholiast. vii. 21: Σιμιχίδα· οἱ μὲν αὐτὸν φασὶ Θεόκριτον· καθὼ Σιμιχίδου (Σιμίχου schol. Gen.) ἦν υἱός, ἢ καθὼ σιμός ἦν (cf. Schol. iii. 8) οἱ δὲ ἕτερόν τινα τῶν σὺν αὐτῷ καὶ οὐ Θεόκριτον διὰ τὸ "Σιμιχίδα μὲν Ἔρωτες ἐπέπταρον" (vii. 96) φασὶ δὲ τὸν τοιοῦτον ἀπὸ πατρίου (so Vulgo, see *infra*, p. 24) κληθῆναι, ἀπὸ Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων, οἵτινες πολιτείας παρὰ Κῆποις τετυχῆκασιν.

(9) Schol. vii. 40: Ἀσκληπιάδην φησὶ τὸν ἐπιγραμματογράφον ὥσπερ γὰρ Σιμιχίδαν αὐτὸν καλεῖ ὁ Θεόκριτος πατρωνυμικῶς ὡς υἱὸν Σιμιχίδα, οὕτως καὶ νῦν Σικελίδαν ὀνομάζει τὸν Ἀ. τὸν Σάμμον ὡς υἱὸν Σικελίδα οὗ δοκεῖ ἀκουστής γεγονέναι.

(10) Choeroboscus: Φιλίτας ὁ διδάσκαλος Θεοκρίτου.

(11) The epigram (not by Theocritus)—

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος ὃς τὰδ' ἔγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης.

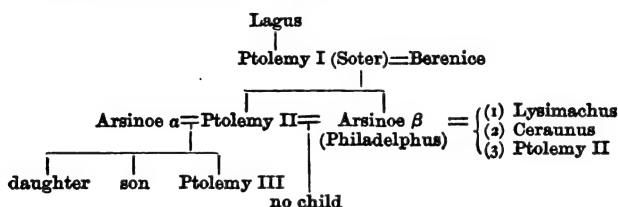
These notices are obviously to a large extent merely inferences from the poet's own works, and are not consistent.

B. We have the evidence of the poems, especially vii, ix, xv, xvi, xvii, xxviii, and such events of political or literary history as can be brought into relation with Theocritus. By these we can date exactly xvii and xvi. The first-named is a panegyric of Ptolemy II, king of Egypt; the second is in part a eulogy of Hiero the Syracusan, known in history as the faithful ally of Rome in the First Punic War.

The Ptolemy of *Id.* xvii was the son of Ptolemy I (Soter) and Berenice; grandson of Lagus; was born 308 B. C. in Cos, was pupil of the poet and critic Philetas, and began to reign 285 B. C. on the abdication of his father. He married

(1) Arsinoe, daughter of Lysimachus of Thrace, by whom he had a son, afterwards Ptolemy III (Philadelphus). Finding his wife plotting against him¹ he banished her with her children to Coptos in the Thebaid, and married (2), according to Egyptian custom, his full sister Arsinoe (previously married to Lysimachus of Thrace: not however mother of Arsinoe α). This marriage proving childless he reckoned as full heirs² the children of his first wife and counted them as children of Arsinoe β .

Thus we get as table of descent:—



a genealogy to rival that of Oedipus.

If therefore we can get dates for these events of Ptolemy's history, we shall get limits within which to date *Id.* xvii and xv, which are written after the marriage of Ptolemy and Arsinoe β ; during lifetime of Arsinoe β after deification of Berenice. Now the marriage is proved earlier than 273 B.C. by a dated inscription—the so-called Stelè of Peithom, and later than 278 by the same³. More important still is the Mendè-stelè, which proves that Arsinoe β died in 271–270⁴. We get therefore clear limits *ante quem* and *post quem* for these two poems.

The upward limit may be at once reduced to 274 if we

¹ Schol. Theocr. xvii. 128. See Mahaffy, *Empire of the Ptolemies*, p. 36 sqq. and 122.

² Mahaffy, p. 137. Thus in *C. I. G.*, Ptolemy III speaks of himself as son of Arsinoe and Arsinoe β : *υἱὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης θεῶν ἀδελφῶν*.

³ Mahaffy, p. 138.

⁴ See H. v. Prott, *Rheinisches Museum*, 53 (1898), p. 460. This important discovery completely routs the majority of previous theories.

accept the apparently overwhelming proof that *Id.* xvi was written not earlier than 275 nor later than 274, and preceded xvii (see below).

Another group of facts to be taken into consideration are those relating to the cult established in Egypt to the *θεοὶ Σωτῆρες* (i. e. Ptolemy I and his queen Berenice).

Theocritus in xvii. 123 clearly speaks of this double cult as already established and as already celebrated in several annually recurring festivals, *ματρὶ φίλῃ καὶ πατρὶ θυώδεας εἴσατο ναούς*. . . . *πολλὰ δὲ πλανθέντα βοῶν ὃ γε μηρία καίει μῆσι περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν, αὐτὸς τ' ἰφθίμα τ' ἄλοχος* (cf. xv. 47, 107).

The establishment of this cult was gradual. Alexander was paid divine honours from early Ptolemaic times, probably as the divine *κρίστις* of the New Egypt. Ptolemy I (Lagides) was deified by his son, but probably not before 283 (Theocr., xv. 47 *ἐξ ὧ ἐν ἀθανάτοις ὁ τεκὼν*), and this cult was at some date associated with that of Heracles (Theocr. xvii. 20) and Alexander¹. On her death Berenice was associated in the cult of Ptolemy I (Soter), and thus we get the *θεοὶ σωτῆρες*. Now in an inscription of 280 we have recorded the institution of a festival by Ptolemy II to the honour of *Πτολεμαίῳ σωτῆρι*, Berenice not being included, nor Arsinoe mentioned. The festival was celebrated every four years, following the dates of the Olympic games. On its recurrence 275-274 B. C., there is included in it the cult which had been established 'to the parents of the King and Queen,' i. e. to Ptolemy Soter and Berenice, parents of Ptolemy II and Arsinoe β (Philadelphus). Therefore the marriage is before 275, and the cult of Berenice was established 279-275 (see H. von Prott, *l. c.*).

Theocritus is therefore in Alexandria before 271; fulfilling the part of a court poet, however distasteful the manners of that court must have been to him. The literary influences of the time will be dealt with below. The date of his

¹ Possibly before 275, see Theocr. xvii. 18, but there is no documentary proof of a combined cult of the *Σωτῆρες* and Alexander before 225 B. C. See on this and on the following points, Kaerst, *Rh. Mus.*, N. S., 52 (1897); cf. von Prott, *l. c.*

coming to Alexandria is fixed more exactly by *Id.* xvi. This is an outcry against the meanness of the time, but ends with a eulogy of Hiero on whom the hopes of Sicily were fixed. It is in every way a finer poem than xvii; and shows a freedom and spirit absent in the ordered court poem. Of importance here is the difference of circumstance between the two.

In xvii, the time is one of contentment with the rule and bounty of a royal house (xvii. 11, cf. xiv. 61), which gives freely of its wealth to the gods (xvii. 108), to subject princes (110), to cities and 'companions' (111), and forgets not the guilds of Dionysos or the poets (115).

In xvi, the cry goes out against the *βαναυσία* of the age. Money-making is the only care; old hospitality, benefactions, desire for the glory of song, are all dead, wealth and culture are severed, the poet is scorned, and all his approaches are rejected. On internal evidence the conclusion is inevitable that xvi precedes xvii in time, and belongs to a period when Theocritus had not yet found, what every poet in that age had to find, a patron¹:—

Δίξηναι δ' ὅτινι θνατῶν κεχαρισμένος ἐνθω
σὺν Μοῖσαις. (xvi. 68.)

So too, unless we wish to build fantastic theories on the lines 106-107, we must interpret them to mean, 'I will bide here (in my home) if I can find no one who will turn his ear: but if one calls me I will go boldly with my Muse' (see further note on xvi. 5).

The external evidence likewise favours the view that xvi precedes xvii.

According to the traditional dating, Hiero was made *στρατηγός* of Syracuse in 275 B.C., after the departure of Pyrrhos from Sicily; was given the title of king in 270 B.C. as a consequence of his victory over the Mamertines at the river Longanus, and reigned fifty-four years². The years

¹ Cf. Rannow, *Studia Theocritea*, 1886; and Vahlen, *Sitzungsberichte der K. Pr. Akad. Berlin*, 1884.

² This chronology has been attacked by Gericke (*Rhein. Mus.*, 42), and Beloch (*N. Jahrb.*, 1885, p. 366). See below; cf. Legrand, *Étude sur Théocrite*, pp. 29-35.

immediately preceding had been troublous for Sicily. In 278 B.C., Pyrrhos had left the island, and the dominion which he had there established fell to ruin. Syracuse was left enfeebled and with no competent ruler. Carthage again overran the land and made her authority supreme in all the western part. It was at this juncture that the *στρατηγία* of Hiero raised high the hopes of the Greek settlers; and the day was looked for when in deeds as well as in name the great Sicilian ruler of the fifth century should be recalled. It is then to the first years of Hiero's office that xvi is to be assigned. For note that the tone is prophetic; *ἔσσεται οὗτος ἀνὴρ* (73; cf. 80). There is no mention of results already achieved. The land is waste, spoiled by the wars of Pyrrhos and Carthage:—

*ἄσπετά τε προτέροισι πάλιν ναίειτο πολίταις
δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας.*

The war that is threatening is a war with Carthage (76, 85). But Hiero was only twice in conflict with the Punic state, after the retreat of Pyrrhos and in the First Punic War. All this points conclusively to 275 B.C. for the date of the poem¹. For granting for the sake of argument a later date—subsequent to Hiero's assumption of royal title, we are confronted at once by the difficulties that there is no mention of the Longanus victory, that Hiero is not addressed as king, that the whole strain is one of expectation, with no mention of achieved result, and by the impossibility of reconciling a residence of Theocritus in Sicily in such circumstances as *Id.* xvi describes with the data of *Id.* xvii and others.

We take then B.C. 275 for the date, Sicily for the place of xvi, not a later year such as B.C. 273–2, since the domination of Syracuse or Carthage is still obviously in the balance, and Hiero has but just arisen. To this new risen star Theocritus and the Syracusans looked as the forerunner of a new day of splendour for Sicily, of deliverance from her enemies, a renaissance of the finer arts, a resuscitation of the times of Hiero I, when Carthage was broken on sea and land, and the poetry of Aeschylus, Simonides, Bac-

¹ Cf. Helm, *N. Jahrbücher*, 1897; Legrand, *l. c.*

chylides, Pindar found a congenial home in the western island.

In passing, two theories may be noticed which attempt to assign a later date to xvi.

1. That of Beloch (*N. Jahrbücher*, 1885, p. 366): according to which the poem is to be dated B.C. 263-2, when Hiero was the ally of the Mamertines: hence a diplomatic silence concerning the Longanus. Beloch explains the then surprising absence of mention of Rome by the ingenious assumption that in the eyes of the Sicilian poet Rome was relegated to the inferior place and passed over, as we in dealing with the Punic war from the Roman standpoint are apt to forget the importance of Hiero. But when in support of his view he argues that Syracuse was only once engaged in hostilities with Carthage, he claims too much. The departure of Pyrrhos had left Sicily free to the rivalry of the two states, and war was threatened if not waged. It is to these 'wars and rumours of wars' that I refer Theocr. xvi. 76.

2. Gercke (*Alexandrinische Studien*, Rhein. Mus. 1887) dates the poem 'soon after the nomination of the Strategus, when the Punic war was impending' (*circa* 268), taking the view, which has no sound evidence to support it, that Hiero's reign has been misdated. This means of course an inversion of the dates of xvii and xvi, in face of the internal evidence dealt with above; but Gercke takes a wholly novel view of the meaning of xvi. He regards the poem as a farewell to the Ptolemies, written in the East (Alexandria?), and as a petition for favour preparatory to a return to Sicily. The reason for this return is that Theocritus grew discontented with the Egyptian court, and even quarrelled openly with his patrons, for Gercke sees in the eulogium of Ptolemy¹ half-heartedness, and even an open attack in the words *τηγάμοιο γυναικός* (xii. 5).

This rearrangement of the chronology of Hiero has found little favour, and in reality has nothing to support it except the fact that with the traditional date of 275 B.C. we have a blank of some years unfilled with *known* events².

¹ Cf. xvii. 115; xiv. 62; xvi. 19.

² See Kuiper (*Mnemosyne*, 17); Legrand, *Étude*, p. 33.

The theory of a rupture between Theocritus and the Alexandrian court is probable, but does not necessitate this conclusion (*vide infra*, p. 35).

We get the two dates—275-4 B.C. Theocritus in Sicily, looking for patronage but in vain, yet confident in the power of his Muse; not therefore unversed in poetry: 273 *circ.* Theocritus in Alexandria at the court of Ptolemy II.

Next to be considered are the assertions of the *Vita Theocr.* &c. concerning his birthplace, his residence in Cos, his relations to Philetas, and the date of his *floruit*. All the evidence of the poems is for regarding Theocritus as a Syracusan. xi. 7 ὁ Κύκλωψ ὁ παρ' ἀμύν. xvi. *passim*. xxviii. 16 a spindle of Sicilian workmanship is spoken of as ἀμμετέρας ἔσσαν ἀπὸ χθόνος¹. i. 65 Θύρσις δδ' ὥς Αἴτνας (but the identification Thyrsis=Theocritus is in the highest degree problematical). So among ancient writers the epigram (not by Theocritus) ἄλλος ὁ Χῖος, Athenaeus 284 a, and Theocr. ix (to be dealt with later).

Contrary external evidence is given only by Suidas' οἱ δὲ φασὶ Κῶν (*vide supra*, p. 1, note 1), but this view has been revived in modern times and deserves examination. It rests principally on *Id.* vii, the scene of which is laid in Cos, and on the scholium in vii. 21 (see p. 2, note 8) (Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων οἵτινες πολιτείας παρὰ Κῶνις τετυχήκασιν, taken in connexion with xvi. 104,—

ὦ Ἐτεόκλειοι θυγάτρες θεαί, ὦ Μινύειον

Ὀρχομενὸν φιλέοισαι ἀπεχθρόμενόν ποτε Θήβαις.

The words of the scholium have been so often misread that a careful examination of them should be made. They set forward in reality two things: (1) that by Simichidas *Theocritus* is meant as the son of Simichus; (2) that not Theocritus but *another* ἑτερόν τινα τῶν σὺν αὐτῷ is intended. It is to this hypothetical A. N. Other that the following words apply (φασὶ τὸν τοιοῦτον ἀπὸ πατρίου κληθῆναι ἀπὸ Σιμιχίδου τοῦ Περικλέους κ.τ.λ.). Now πατρίου here is obviously corrupt. Hauler (*de Theocr. vita*, 1855) changed it to

¹ A synopsis of the evidence is given by Susemihl, *Alex. Litt.-Geschichte*, p. 196.

παρῶν (step-father) and explained, 'Theocritus' father (Praxagoras) being dead, his mother married Simichus of Cos, one of the exiles from Orchomenus.' This emendation has been widely accepted, and on it is built the foundation-stone of the Coan theory. But when we see that the words refer to the *ἑτερόν τινα*, not to Theocritus, our foundation proves a quicksand. Even granting for the sake of argument that the scholium as we have it is confused out of two separate scholia (so Ahrens, ii. p. 516) and the words do refer to the poet, we do not get a Coan birth for Theocritus, but only Coan relations-in-law. Further, the emendation of πατρίων is uncertain. Equally near are πατρὸς θεοῦ (Meineke), πατριώτου (Hiller), πατρίων ξένου (ed.). Hiller's explanation (with πατριώτου) is clear and satisfactory: 'The "οἱ δὲ" understood under Simichidas not Theocritus, but another, in whose name Theocritus speaks. This Simichidas was a native of Cos, son of Pericles of Orchomenos¹.' We have therefore in the scholium not a jot of evidence that Theocritus was a Coan or even that he had relations in the island². The concluding lines of xvi have been strangely read as evidence that the poem was written in Orchomenus. The reference to Orchomenus is however merely literary, led up to by the idea of the Pindaric goddesses, the *Χάριτες* (*vide note ad loc.*).

Grant then if you will that the name Simichus (or Simichidas) was found in Coan records (? by Nicanor of Cos)—grant that the genealogy should be referred to Theocritus, there results a guess that Theocritus took the name Simichidas from an Orchomenian resident in Cos who may or may not have been a relation or a *ξένος* according as we amend a corrupt scholium! Theocritus was then, and shall remain, by birth a native of Sicily, son of Praxagoras and Philina³.

¹ Hiller in Bursian's *Jahresbericht*, 1883. Note that this does not make the scholium true; it only explains the notice as it stands, but it destroys the argument of Coan genealogy.

² See Hicks and Paton, *Inscriptions of Cos*, Appendix i, by whom this theory is bolstered up by many dogmatic assertions.

³ It is no more than coincidence that there was a famous doctor named Praxagoras at the court of Ptolemy I. It is

Was he in the Eastern Greek world before his transference to Alexandria in 274? The answer must depend principally on such relations as can be discovered between Theocritus and his contemporaries. The argument, that is, will be based on synchronisms. For though three, at least, of the poems were written in Cos (ii, vii, xiv, possibly i), we must remember that Cos was a favourite resort of literary men from the noise and bustle of Alexandria¹, and that these poems might be assigned, other evidence failing, to the time of Theocritus' residence in the island subsequent to 275². (This is demonstrable from ii or xiv.)

The anonymous *Vita Theocriti*, and Choeroboscus state that Theocritus was a pupil of Philetas, a famous critic and elegiac poet (Propertius, iii. 1, 11; iv. 6: Statius, *Silv.* i. 2, 253). If this is true the question is answered at once. Philetas, son of Telephus of Cos, was tutor of Ptolemy II when crown prince³ (circ. 295-292), and of Zenodotus and Hermesianax; and was the head of a school of criticism and poetry in the island. His death cannot be placed later than 283⁴. Unfortunately the statement that he was tutor of Theocritus seems to be merely an inference from *Id.* vii. 40 (cf. the similar statement relative to Asclepiades in Schol. vii. 40⁵, *supra*, p. 3), and requires confirmation. This confirmation is however not altogether lacking. There are even among our scanty remains of Philetas distinct

baseless conjecture to identify this man with Theocritus' father (Fritzsche), or even to suppose relationship (Renier). In the former case the presence of Theocritus in Sicily in A.C. 275 would be inexplicable.

¹ Mahaffy, p. 54. Cf. Herondas, i and ii, the first being later than 267.

² So Wilamowitz-Moellendorff, Legrand, Fritzsche, and others.

³ Susemihl, ch. 10, note 8.

⁴ Susemihl, p. 174; Cozzat, *La Poésie Alexandrine*, p. 69 seqq.

⁵ Another hypothesis is apparently set forth in Arg. *Id.* vii: ἐπιδημήσας ὁ Θ. τῇ νήσῳ ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπήει, &c. The writer would seem not to know of the supposed education under Philetas.

traces of a 'bucolic' poetry, and striking parallels with Theocritus: e. g.

- (1) Γηρύσαιτο δὲ νεβρός ἀπὸ ψυχὴν ὀλέσασα
ὀξείης κάκτου τύμμα φυλαξαμένη.

(Cf. Theocr., *Id.* x. 4.)

- (2) Λευγαλῆος δὲ χιτῶν πεπινωμένος, ἀμφὶ δ' ἀραιὴν
ἰξὺν εἰλείται ἄμμα μελαγκράνιον.

(Cf. vii. 17, and for ἀραιὸς applied to appearance xii. 24.)

- (3) Κύπρις ἑλοῖσα
μῆλα Διωνούσου δῶκεν ἀπὸ κροτάφων.

(Cf. ii. 120.)

Hermesianax the pupil of Philetas was distinctly a pastoral poet (see Susemihl, pp. 185 *sqq.*), writing of Menalcas, Daphnis, and Polyphemos, and the memorial verses of the same poet are noteworthy:—

Οἶσθα δὲ καὶ τὸν ἀοιδὸν δν Εὐρυπύλου πολιῆται
Κῶφι χάλκειον θῆκαν ὑπὸ πλατάνῳ
Βίττιδα μολπάζοντα θοήν, περὶ πάντα Φιλητῶν
ῥήματα καὶ πᾶσαν ῥυόμενον λαλίην.

(Athenaeus, 597 A.)

The resemblance to the shepherds of Theocritus (*Id.* iii, vii) is unmistakable¹. Conat writes, 'Le souvenir de certaines superstitions répandues à la campagne; un vers où le poète représente sans doute lui-même² pareil à un chevrier de Théocrite, assis à l'ombre d'un grand platane, et comme le prouve un passage d'Hermésianax chantant sa Bittis, tout cela prouve que les élégies de Philéas avaient un caractère bucolique, quelque chose de populaire et de familier, l'amour pour l'objet et la nature pour cadre.'

It is singular that Longus (Daphnis and Chloe) gives the name of Philetas to an aged shepherd, 'Le choix de ce nom n'est sans doute pas fortuit. Il rappelle probablement que

¹ *La Poésie Alex.*, p. 77; cf. Legrand, p. 154.

² Θρήσασθαι πλατάνῳ λασίῃ ὑπο.

c'est au coryphée du cénacle de Cos que remonte la vogue des bergeries, l'initiative de *la mascarade bucolique*¹.

Philetas may then be regarded as the first, or one of the first, of that school of pastoral of which Theocritus' Seventh Idyll is the greatest ancient example; the type happily denoted by the words the 'bucolic masquerade,' in which we have not a sketch of country men and manners, but a refined imitation thereof in pseudo-shepherds and pseudo-neatherds.

But Philetas was also the author of a critical work, called *Ἀτακτα*. Among the 'glosses' preserved from this it is significant that no small number are words taken from country life, and occurring in Theocritus—*δράγματα* (vii. 157), *ἀμφωτίς*=*ξύλιον ποτήριον* (cf. i. 27 sqq.).

The strongest argument is, however, to be drawn from *Id.* vii. Philetas was the founder of the 'pastoral masquerade'; in vii. 40 Theocritus proclaims himself the rival, though not yet the equal, of Philetas; and in such words as would seem to indicate that Philetas was alive; and *Id.* vii is the only one among the idylls in which we have for certain, not the true bucolic, but the masquerade. That it is written under the direct influence of Philetas is unmistakable. Still is this influence the spoken or only the written word?

In *Id.* vii Theocritus relates how he, with Eucritus and Amyntas, went from the town of Cos to the 'harvest-home' of Phrasydamus and Antigenes in the deme of Haleis². Not half their journey done, they meet one 'Lycidas,' *masquerading as a goatherd* (*αἰπόλῳ ἔξοχ' ἑώκει*), 'the best of singers among the herdsmen and the reapers,' whom, after banter, Simichidas (Theocritus) challenges to a singing-match: 'For I too am a singer of no mean repute though not yet can I rival Sicelidas (Asclepiades) or Philetas³.' Lycidas

¹ Legrand, *Étude*, p. 155, to whom I am indebted for this last detail of the argument.

² For the proof that the scene of vii is in Cos, see preface to idyll.

³ The rivalry here expressed suits better if Philetas was still living.

begins—a song of bon voyage to Ageanax sailing to Mytilene, ‘to whom, when he safely sails, I will drink in country luxury, while beside me sings Tityrus of Daphnis and Comatas, and two shepherds pipe near by, one of Acharnae, one from Aetolia.’ Simichidas sings in answer, ‘Simichidas loves Myrto as the goats love the spring; but his friend Aratus loves a lad, and Aristis knows thereof. Philinus it is, and he shall be made to love. And yet, Aratus, he is an over-ripe pear, and not worth our nightly vigils. Better content ourselves in peace and leave this watching to another’: and so Lycidas turns away in his own path to Pyxa, while Simichidas with his friends go on to their picnic beside the altar of Demeter, and make them happy in simple luxury.

We have here clearly a description of a day actually spent by the poet with his friends, while they were still young and full of enjoyments, linked in common pursuits and poetic rivalry in Cos, amusing themselves by exercises in pastoral poetry. Three of the names are important; Aratus (the *Ξίφος* of Simichidas), Lycidas, and Tityrus. The two last are like Simichidas pseudonyms¹, and conceal to all appearance those of Leonidas of Tarentum and Alexander of Aetolia. The two nameless shepherds of vii. 71 will equally denote fellow students, or fellow poets: *Idylls* xi and xiii² are dedicated to Nicias, the physician of Miletus, as xxviii accompanies a present to his wife, and that Nicias was known to Theocritus when vii was written is clear from the Mythology of Miletus in v. 115, and from the fact that in xi, xiii, it is necessary to regard Nicias as still young, equal in age with Theocritus (see *infra*).

We have then to synchronize Theocritus, Leonidas, Asclepiades, Alexander, Nicias, and also find place for the Aratus of vii. 98 (this is *not* the author of the *Phenomena*), and not only to synchronize, but to explain *their simultaneous presence in Cos and union in a poetic circle*. We may add to these Hermesianax, whose work was pastoral, though he is not mentioned in Theocritus. On the second point no other

¹ For the grounds for these identifications, see below, pp. 15, 16.

² To which Nicias answered in a poem of which the first line is preserved, *vide* xi, preface.

answer can well be found than Susemihl's¹: that nothing could have brought together in Cos, from all parts of the Greek world, the young members of the 'poet's circle' of whom we read in *Id.* vii, except the intention of pursuing literary studies there under the guidance of the famous teacher Philetas.

If it was Philetas that brought them together, then Theocritus was in Cos before 283 B. C.

That this was so is further supported by chronological data. Nicias was a fellow pupil of Erasistratus pupil of Metrodorus². But Metrodorus was dead before 284 B. C. Therefore Nicias must have gone through his medical course, whether in Cos or Samos, before 284 B. C.: and we can put his birth *circa* 310 B. C. In the hypothetical Coan days he would be *circa* twenty-five, an age which suits the manner in which he is addressed in xi, xiii. Afterwards Nicias married and settled down in practice at Miletus³. On this score alone Theocritus must have been eastward before 280 B. C.

Alexander of Aetolia (Tityrus) was librarian at Alexandria in 283 B. C.⁴ The period of his Coan residence must fall before that date. Leonidas was in Cos after 283 B. C.⁵, but probably not earlier than 290 B. C.

We have, therefore, accumulative evidence that the *scene* of vii is to be found in Cos before 275 B. C.⁶; presumably between 290-285 B. C.

And arguing from the fact that Theocritus is in *Id.* vii obviously young, but in xi and xiii addresses Nicias as an equal in age and experience, we may set the date of the poet's birth 310-308 B. C., and we get 290 B. C. following for likely date for his pupilage under Philetas.

¹ In *Philologus*, 57 (1898).

² R. Helm, *Hermes*, 29; Susemihl, *Philologus*, 57; cf. Argum., *Id.* xi.

³ The Schol. on xi says he was *συμφοιτητής* (condiscipulus) of Erasistratus. Only *θεῖσιν διαφυλάσσων* can one make this mean 'pupil of Erasistratus.'

⁴ Susemihl, *N. Jahrbücher*, 1896, pp. 383 *seqq.*

⁵ *Infra*, p. 19.

⁶ Cf. Helm, *N. Jahrbücher*, 1897, pp. 389 *seqq.*

The statement of the writer of the Argument to *Id.* iv is thus strikingly confirmed. The 124th Olympiad includes just the years following Theocritus' university course in Cos: and is the time when he had made his mark as a writer of pastorals. We get then as chronology (provisional hypothesis):—

Birth, 310 B. C.

In Cos, as pupil of Philetas, and member of literary circle, 290–285 B. C.

'*Floruit*' as pastoral poet, 284–280 B. C.

Return to Sicily, 280 B. C.?

Composition of *xvi*, 275 B. C.

In Alexandria, composition of *xv*, *xvii*, 274–271 B. C.

This little list of facts may seem a meagre result for a long investigation, but we do not, in writing the biography of a literary man, want mere chronology: we want to see in what relation he stands to his contemporaries, what influences he received or imparted, and hence to interpret his poems by reference to political or literary relations.

The chronological data obtained above are sufficient to guide us roughly.

Theocritus' life falls into four divisions: (1) The Coan; (2) the Sicilian; (3) the Alexandrian, with a second Coan residence; (4) after 270 B. C.

(1) The Coan period, 290–280 B. C. (*circa*).—The proof of the identification of the pseudo-shepherds and others mentioned in *Id.* vii has been assumed above; and must now be examined. We have, be it noted, a mixture of real and disguised names, among the former being Phrydamus, Antigenes, Philetas, Aratus, possibly Eucritus and Amyntas. The disguised names are Lycidas, Tityrus, Simichidas, Sicelidas.

(a) Sicelidas is identified for us by the Scholiast as Asclepiades of Samos, known in the *Anthology* as an epigrammatist, and mentioned under the same pseudonym by Meleager in his 'Corona' (*A. Pal.* iv. 46) in conjunction with Poseidippus and Hedylus:—

ἐν δὲ Ποσειδιππὸν τε καὶ Ἡδύλον, ἄγρι' ἀρούρης,
Σικελίδεω τ' ἀνέμοις ἄνθεα φνόμενα,

and by Hedylus, *A. Pal.* Appendix xxviii:—

ἀλλὰ παρ' οἶνον
Σικελίδου παίζει πούλῳ μελιχρότερον¹.

The name Sicelidas may be a patronymic (as the Scholiast thought): that it was not a mere nickname is shown by its persistence. Was it a *nom de plume*? *Simichidas* is undoubtedly Theocritus. One theory of the origin has been discussed above, and rejected so far as an actual genealogy is concerned. The rival view, both in ancient times and modern, is that the name is a mere nickname, and to be derived from *σιμός* (snub-nosed) and its diminutive *σιμίχος*. Perhaps the poet was actually *σιμός*², in which case he makes a hit at himself in *Id.* iii. 8³; and we get a point from the hitherto unexplained line xii. 24 *ῥινὸς ὑπερθευ ἀραιᾶς* (see *ad loc.*). In that case the name may be translated 'Snubby' (*Spitznäschen*). But it is rash to investigate the origin of nicknames.

Tityrus is generally supposed to be Alexander of Aetolia (see Meineke *ad loc.*), on the ground that Alexander was son of Satyros: *Tityrus* is said by the Schol. to be a Doric equivalent for Satyrus; and Alexander was the author of a poem dealing with the Daphnis legend. In this case the anonymous 'native of Lycopes,' vii. 72 (i.e. an Aetolian), will be some friend of Alexander's⁴.

Aratus has generally been identified with the famous author of the *Φαινόμενα* on the ground of Schol. vi. 1 *πρὸς τὸν Ἄρατον τὸν ποιητὴν, τὸν τὰ Φαινόμενα γράψαντα, φίλον ὄντα διαλέγεται ὁ Θ.*; and because the mention of the god Pan in *Simichidas*' song is supposed to contain a reference to *Aratus' Hymn to Pan*.

The identification is in the highest degree improbable, and beyond the coincidence of name has nothing to support

¹ Cf. Asclepiades in *A. Pal.* xii. 50.

² Legrand, p. 49; Wil.-Moellend., *Aratos von Kos*, p. 185; Susemihl, *N. Jahrb.*, 1896, p. 391.

³ This does not imply that Theocritus = the *κωμωστής* of the idyll.

⁴ See, however, Wil.-Moellend., *Hermes*, 34.

it. Such data as we have for Aratus' life, point to a residence in Athens during Theocritus' Coan residence, followed by residence at the Court of Antigonos, 276. Save *Id.* xvii. 1 (on which see *ad loc.*), there is no trace of connexion between Theocritus' work and Aratus'—and yet the Aratus of vii is Theocritus' dearest friend. The name is not a rare one, and occurs indeed in Coan inscriptions of this very period, and on Coan coins¹. A minor point, but not meaningless, is that the name in Theocritus has $\tilde{\alpha}$: in all Greek mention of the poet $\tilde{\alpha}$. The assumption of a reference to Aratus' hymn is more than gratuitous. The proof of identification with Aratus the poet is therefore non-existent, and 'adfirmanti incumbit probatio' (Wilamowitz)².

Now among the Coan names brought to light by inscriptions is one Aratus, ἀρχιθέωρος to Delphi, before 279 B.C.³, obviously not the poet, who was not a Coan, but not improbably the very Aratus who was Theocritus' ξένος. For, note, Aratus' love is known to Aristis:—

ἔσθλός ἀνὴρ, μέγ' ἀριστος, ὃν οὐδέ κεν αὐτὸς αἰδέειν
Φοῖβος σὺν φόρμυγι παρὰ τριπόδεσσι μεγάροις,

doubtless a real person, a thinly disguised friend of Aratus. Is it only coincidence that Theocritus' Coan host is Aratus; that a Coan ἀρχιθέωρος in the eighties was Aratus; that Aristis, 'worthy to sing beside the tripod of Phoebus at Delphi'⁴, was close friend of Aratus?

We cannot then count Aratus the poet among Theocritus'

¹ Hicks and Paton, *Inscriptions of Cos*, x. c. 58, 81; Coin 90.

² Throughout, see Wilamowitz-Moellendorf, *Aratos von Kos* in *Nachr. d. Gesellschaft d. Wiss. zu Göttingen*, 1894.

³ Hicks and Paton, p. 322.

⁴ This is, of course, not demonstration. The 'middle' is 'undistributed,' but it is a remarkable concurrence. For this interpretation see Wilamowitz-Moellendorf, *l. c.*, p. 185, note 2, but I do not see why the praise of Aristis' musical talent should be regarded as mere flattery ('schmeichelhaft genug'). If Aratus had already been, or was already appointed to go, to Delphi as ἀρχιθέωρος, the words get a telling force. Wilamowitz who dates vii late does not make the identification. I take the responsibility for it without hesitation.

acquaintance in the Coan period; banishing the author of the *Phenomena* we must banish also Callimachus, whom some critics have found disguised in Aristis (Legrand, *Revue des Études grecques*, vii. 278).

Lycidas=Leonidas of Tarentum. This identification was proposed by Legrand in the *Revue des Études grecques*, vii. no. 26, p. 192, and repeated in his *Étude sur Théocrite*, p. 45 (cf. 210), and appears to be certain. The name (1) is a simple charade. *Λυκίδας*: *Λεωνίδας*: : *λύκος*: *λέων*.

(2) Callimachus, epig. 22, has—

Ἄστακίδην τὸν Κρήτα τὸν αἰπόλον ἤρπασε Νύμφη
 ἐξ ὄρεος, καὶ νῦν ἱερὸς Ἀστακίδης.
 Οὐκέτι Δικταίησιν ὑπὸ δρυσίν, οὐκέτι Δάφνιν
 ποιμένες, Ἀστακίδην δ' αἰὲν αἰεσόμεθα.

and we can hardly refuse to see in Callimachus' Astacides of Crete, the pastoral poet, the same person as Lycidas of Cydonia (in Crete), the masquerading goatherd (so Ribbeck long ago).

But Astacides is also a disguised name; and presents the same charade as *Λυκίδας*, for *ἀστακός* is a synonym for *λέων* in its rarer sense.

(3) There are countless parallelisms of expression between Leonidas and Theocritus (see Legrand, *l. c.*).

Several of the Tarentine's epigrams are pastoral in subject and expression: e.g. *A. Pal.* x. 1. *A. Plan.* 261, 236 (Priapus epigrams). *A. Pal.* vi. 334; ix. 326:—

Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ,
 χαίροις καὶ Νυμφέων ποιμενικὰ ξόανα,
 πέτραι τε κρηνέων, καὶ ἐν ὕδασι κόσμα ταῦτα
 ὑμέων, ὦ κοῦραι, μυρία τεγγόμενα,
 χαίρετ'· Ἀριστοκλῆς δ' ἴδ', ὁδοιπόρος ᾧπερ ἀπῶσα
 δίψαν βαψάμενος, τοῦτο δίδωμι κέρας.

A. Pal. ix. 329. *Plan.* 230. *Pal.* viii. 657; ix. 99; vi. 296; 35.

(4) There are parallelisms between Leonidas and Lycidas' song in vii:

cf. *A. Pal.* vii. 264 εἴη ποντοπόρῳ πλὸς οὐριος.

(Theocr. vii. 52 sqq.)

A. Pal. vii. 273 κύματα πανδυσίης ἔβλαψ' Ὀρίωνος.

(Theocr. vii. 54.)

A. Pal. vii. 452 μνήμης (μνήμονες, Casaub.) Εὐβούλοιο
σαόφρονος, ὃ παριόντες, πίνωμεν· κοινὸς πᾶσι λιμὴν Ἀΐδης
(cf. Theocr. vii. 69 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος).

A. Pal. v. 187 πᾶς τεφροῦμαι. (Theocr. vii. 55.)

(5) That Leonidas visited Cos is proved *inter alia* by
A. Planud. 182: an epigram on the Venus Anadyomene
of Apelles, exhibited in the Asclepieion in Cos.

(6) But Leonidas is a Tarentine, Lycidas a Cretan.
Legrand would have Leonidas a Tarentine not by birth, but
by adoption. This is to go too far. But Legrand shows
well that there is every reason to connect Leonidas with
Crete. Almost alone among the poets of the Anthology
he writes of Cretans: and in such a way that we must
admit in him a personal knowledge of the island¹ (see
A. Pal. vii. 448, 449; vi. 188, 262).

We know that Leonidas was in Tarentum in early years
from *A. Pal.* vi. 129, 131; that he was connected with
Neoptolemus, King of Epirus (*A. Pal.* vi. 334), that he was
in Cos after 283 B.C. (probable date of exhibition of the
Venus), and was with Pyrrhus of Epirus² (*A. Pal.* vi. 130),
and lastly, that he was all his days a wanderer and poor.

A. Pal. vii. 736 (μὴ φθείρευ, ὄνθρωπε, περιπλάνιον βίον
ἔλκων κ.τ.λ.).

vi. 300:

ἐκ πλανίης ταύτην χάριν ἔκ τε πενεστέω
κῆξ ὀλιγησιπύου δέξο Λεωνίδεω³.

Now Neoptolemus was murdered in 295 B.C., and in the
confusion following Leonidas presumably left Epirus, and
in the course of subsequent journeyings settled for a time in
Crete; thence went to Cos, and joined the poet's club there.

¹ Cf. Geffcken, *Leonidas von Tarent*:—'So sieht es denn
durchaus danach aus, dass Leonidas beide Epigramme einem
ihm bekannten Toten, auf Kreta selbst, gewidmet hat.'

² Geffcken, *l. c.*, p. 13, regards the epigram as not by Leonidas.
His reasons are unconvincing; cf. Legrand, p. 46, note 1.

³ Cf. the epitaph (? by Leonidas himself), *A. Pal.* vii. 715.

(7) A few small points may be added. Lycidas in vii is obviously older than Theocritus, and would seem not to be one of the original circle but a new comer. He professes his dislike of ambitious poets who seek to rival Homer, and lose their toil in vain (vii. 47), just as Leonidas writes (*A. Pal.* ix. 24)—

ἡμνοπόλους δ' ἀγεληδὸν ἀπημάλδυνεν Ὀμηρος.

In vii. 11 the three best MSS. have τὸν ὀδίταν for τιν' ὀδίταν, in violation of grammar, unless we take the words to mean 'that wayfarer,' that 'homeless wanderer' whom we know—Leonidas. The sense of ὀδίτης is strained¹, but not impossible. Cf. Philetas quoted on *Id.* xii. 19.

We get then as members of the Coan circle Philetas, the leader, Theocritus, Leonidas, Alexander², Nicias, Asclepiades, and others (the anonymous shepherds of 73); probably Hermesianax also the pupil of Philetas, of whom we know that he wrote in pastoral strain of Polyphemus (cf. Theocr. xi; Bach. frag. i:

δερχόμενος πρὸς κῦμα, μὴν δέ οἱ ἐφλέγετο γλῆν,

cf. Susemihl, *A. L. G.* p. 185), of Menalkas and of Daphnis³. Therefore Theocritus knew, and was joined in a poet's circle with Leonidas, Asclepiades, Alexander, Aratus, Nicias in Cos, and this cannot well be put later than 285 B. C. There is in all these poets a trace of pastoral poetry in the widest sense; not the realistic sketches of country customs which Theocritus presents, but a fondness for shepherd-legends; for shepherd ἀναθήματα, for epigrams descriptive of the country. Their poems are full of a sensuous delight in rural sights and sounds, or in simple comforts and ease. Nearest to Theocritus (vii) stands Philetas. Comparing these pastoral epigrams and elegies with the idealized country life in 'Lycidas' song in vii, M. Legrand argues for the

¹ As far as name goes Lycidas might = Lycophron (son θέσει of Λύκος of Rhegium; Suidas), but the rest does not tally.

² If Dityrus is not Alexander, it is Hermesianax.

³ Schol. viii. 53 Ἑρμειάναξ λέγει τὸν Δάφνιν ἐρωτικῶς ἔχειν τοῦ Μενάλκα. Schol. ix Menalkas—ὃν φησὶ Ἑρμειάναξ ἐρασθῆναι τῆς κρηναίας εὐίππης (so k. κυρηναίας vulg., κρηναίας Wilamowitz).

existence of a free Theocritean school of poetry, which took delight 'in showing love in rustic surroundings, set about with country scenery; and which believed, or affected to believe, that the passion was treated in the country with rare tenderness, and that the shepherd was best placed of men to live a life of pure passion' (*Étude*, p. 155): in other words, 'there was in vogue among the Coan poets a conventional method of painting country life with its cares and occupations' (*ib.* 156); and in such poems as Theocritus iv and v, we have 'a revolt of good sense against these vain fancies.'

This view is not borne out by the poems which we possess of Theocritus' contemporaries. It is significant that even M. Legrand would not trace his 'school' beyond the Coan circle (p. 156 note). I take it that there was no such 'pseudo-pastoral school,' with *o fortunatos nimium* for its motto, but a 'pseudo-bucolic joke' in the old Coan days; arising out of, not originating, the Theocritean pastoral.

'Lycidas,' 'Simichidas,' 'Tityrus,' and the rest had heard the Coan shepherds' singing-matches, and charmed therewith masqueraded as shepherds themselves, and sang one against the other impromptu or set pieces:

ὁ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξέπónασα (vii. 51).

Naturally, these songs of theirs would suit their own taste and studies, and stock of legends¹. This then is just what we have in *Id.* vii, a singing-match between two of the best of the Coan poets, modelled on the rural ditties which were to be heard then, as now, in Greek country-sides and villages, but differing in tone and content; and differing consciously as much as Milton's *Lycidas* differs from the *Masque of Pyramus and Thisbe*².

Such being the interpretation of *Id.* vii, and such the Coan circle, we can turn now to the explanation of one of the most vexed passages in Theocritus, *Id.* ix. 28-35.

Id. vii was obviously written some little time after the events to which it refers (ἥς χρόνος ἀνίκ' ἐγώ, l. 1). We get

¹ On this learnedness in vii, see Wilamowitz-Moellendorf, *l. c.*, pp. 192, 193.

² See D on the Pastoral.

additional points for the poem if we regard it as written just before or just after Theocritus' return to Sicily (285-280 B. C.); in memory of the pleasant Coan days and friends, closing with a wish to have such days again—

βωμῷ παρ Δάματρος ἀλωάδος, ἅς ἐπὶ σωρῷ
αὐθις ἐγὼ πιάξαιμι μέγα πτύον, ἃ δὲ γελάσσαι
δράγματα καὶ μάκωνας ἐν ἀμφοτέraisin ἔχοισα.

Id. ix is a short singing-match between Sicilian herdsmen (Daphnis and Menalcas), in which, after seven lines from each singer, we have—

Τοῖς μὲν ἐπεπλάταγῃσα καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τάν μοι πατὴρ ἔτρεφεν ἀγρός,
... τήνφ δὲ στρόμβω καλὸν ὄστρακον, ὃ κρέας αὐτὸς
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,
... Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ῥῆδ' ἄδ' ἄς,
τάς ποκ' ἐγὼ τήνοισι παρὼν αἶεσα νομεῦσι,
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω.

Then six lines, expressing the dearness of song to the person, whoever it is, who speaks. All from *βουκολικαὶ Μοῖσαι* . . . is usually regarded as the work of one of Theocritus' editors (? Artemidorus, see *infra*, p. 50), and as forming an epilogue to a collection of bucolic poetry (see any modern edition, *ad loc.*). Then *αἶεσα* is inexplicable, and conjecture resorts to *ἄκουσα*. *τήνοισι* gives way to *δεινοῖσι* (Fritzsche), *ῥῆδ' ἄδ' ἄς* to *ῥῆδ' ἄν* as referring to the song in the idyll, *παρὼν* to *παρ' ὦν*, but with no satisfactory results. Buecheler, who keeps the end as Theocritean, makes ll. 31-36 the song of the *νομεῦς* who judges the rival singers. But when did the umpire ever add his song to that of the competitors? Whichever of these alternatives we take, the sudden first person in l. 22 remains unexplained.

All becomes clear and simple if we regard ll. 28-36 as genuine, and a tail piece not to *Idyll* ix alone, but to a small bucolic collection made by Theocritus himself after leaving Cos; and if we take the first person in l. 22 to be the only person whom it can denote without violence—*Theocritus himself*. The first six lines, or some of them, are very likely spurious (see *ad loc.*). The poem is then to be regarded

merely as a specimen of work, recalling the bucolic poems included in the volume (especially vi and viii), and runs: 'Daphnis and Menalcaas, herdsmen of Sicily, sang, and I, who called them into being, stood as judge between them; but gave not the victory to either. Each took a prize from me of my own simple possessions, a shell I had found and a staff from out my father's field'; and then proceeds: 'Ye Muses, vouch for my work, and give to the world the songs I sang while I was *among those shepherd friends* in Cos, lest, if ye help me not, I be charged with dishonesty.'

All falls into place. The sudden first person in l. 22, the personal reference in l. 23 (*πατρός ἀγρός*), *φαίνετε* (see *ad loc.*), the plural *φῶδας* of l. 28 (wrongly altered to *φῶδαν* by 'k') the *τήνοισι παρὼν δαῖσα νομεῦσι*¹ (the shepherd-poet circle in Cos). On l. 29 see note *ad loc.* Lines 31-36 are not a song, but an *envoi* expressing Theocritus' love of song.

Id. ix then is, with its epilogue ll. 28-36, merely appended to a collection of poems made by Theocritus: the *τήνοισι νομεῦσι* requires for its explanation a knowledge of the existence of the poet-shepherd circle. Most probably then the collection of poems was intended for private circulation among Theocritus' old friends.

Other poems which can safely be assigned to the 'Coan period' are xi and xiii, both addressed to Nicias before his marriage; vi addressed to Aratus², probably i, iii, and viii. That Theocritus had written something of note before leaving Cos is clear from vii. 40 and vii. 92:—

πολλὰ μὲν ἄλλα
 Νύμφαι κῆμ' εἰδὼς δίδαξαν ἂν ὄρεα βουκολέοντα
 εἰσθλά, τὰ που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα.

(*vide ad loc.*). These poems were obviously pastoral.

¹ It is remarkable that (save in xxv. 109) Theocritus only uses the word *νομεύς* here and in vii. 28, where he describes Lycidas as chief singer among the herdsmen.

² Wilamowitz (*Nachrichten*, l. c.) would date vi late, but only on the ground that it shows more finished versification and style than xi. It would be equally permissible to argue that its smooth verse is an evidence of early artificiality!

iv and v deal, and deal most realistically, with South Italian life and character. They probably were written after leaving Cos. The scene of x is probably Coan.

Thus (1) the Coan period is responsible for the production of all, or nearly all, the 'bucolica'; both the pseudo-pastoral vii, and the genuine 'sketches in dialect' iii-vi, viii, x (?), as well as xi and i (on which see preface to same).

(2) The Sicilian period is represented by xvi alone among poems which can be dated with certainty.

Theocritus must have returned to Sicily some few years before 275 B.C., as in xvi he obviously speaks of many vain attempts to win approbation. The exact date cannot be determined and is unimportant. Possibly xxv and xxii belong to this period; they are certainly early poems.

(3) Disappointed in his attempt to find the needed patronage in Sicily, perhaps ruined, like Vergil, by the wars which devastated his native land, Theocritus after a last attempt to make himself a new Bacchylides to the new Hiero, left Sicily and set out for Egypt 274 B.C., being then about thirty-five years of age.

It was a very different world to which Theocritus now passed. His early manhood had, according to the views set forth above, been passed in the easy, jolly, society of Cos, in an atmosphere of romantic poetry; on the Sicilian uplands about Aetna, and in the desolate pastures of Southern Italy, where he observed the types of herdsmen which stand clear in the idylls. Trained liberally in the study of Greek literature, under the most famous critic and author of the time, before the critical faculty had swamped the creative¹, he added to the pure taste thus acquired a power of observation and humour worthy of the best

¹ We know the so-called 'Alexandrian literature' chiefly through Callimachus (hymns), Apollonius, Aratus, Lycophron. The remains of these authors are a mere fragment of their work (except for Apollonius). The earlier writers have all but perished, but the one fragment of Hermesianax, and that of Phanocles show us that we have lost just those whose style was pure but polished to the highest; just those who formed the taste of a Catullus or Propertius. It is under this earlier influence that Theocritus was trained.

days of Hellenic art, and had created a new type of poetry.

It was with style and taste, and bent, already set that Theocritus came to the strange Alexandrian life. The like of that life Greece had never seen. It is among the common-places of history to talk of the disappearance of the old motives which had inspired the classical literature of Greece, the destruction of the πόλις with its intense narrow life, and the evaporation of the old Greek faith. The citizen—if he could be called a citizen—of Alexandria was no longer an actor in history, but the spectator of a scene which had no interest for him. The empire of the Ptolemies could inspire no enthusiasm; it had no historic past in which the Greeks could share; no scheme of imperial union of the Hellenic world. A national epic was the last form of poem which could have been attempted.

Oratory died with Demosthenes in a last splendid effort to preserve a national life; the Drama limped feebly on the boards of the New Comedy; History had no present wherewith to link the past. The empire of Egypt had prosperity; but greatness it had not. And yet the literature of Alexandria equals in extent the literature of classical Greece, and takes multifarious forms, romantic, epic, epigrammatic, satire, court-odes, but above all criticism. Fostered in the Museum, criticism thrived apace, especially in grammar, mythology, and archaeology, and quickly left its mark on the writers of Ptolemy II's reign.

Callimachus' hymns are completely devoid of any narrative power, and care more for the origin and reason for a legend than the legend itself. Action is swallowed up in comment; myths are preferred, not for their beauty, but for their rarity even at the risk of the ridiculous (vi. 66 sqq.).

Aratus is wonderfully learned or makes a wonderful show of learning; his work may be *utile*, it certainly is not *dulce*; and is only a versified Nautical Almanack without a touch of majesty, without a trace of personal observation, without a single noble line or original thought; for even the much quoted introduction, and the famous τοῦ γὰρ καὶ γένος ἐσμέν, is imitated from a contemporary—Cleanthes.

Apollonius Rhodius wrote the *Argonautica* merely to prove

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to 'aetiology'; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 sqq., ii. 47, 198, 225, 259, &c.; vide Rohde, *Der griechische Roman*, p. 83 sqq.).

Among the *extant* examples of early Alexandrian literature only a few epigrams survive which are genuine poetry, and one would willingly give all the work of Apollonius and Aratus, and the hymns of Callimachus, for a few more such epigrams as the beautiful

εἰπέ τις Ἡράκλειτε τεὸν μῦθον.

(Call. ii = A. Pal. vii. 80.)

Such were the literary surroundings into which Theocritus came, with what effect we must now see.

That he came into contact with Callimachus is shown by the numerous cases of imitation by one of the other.

| | | |
|--------------|------|-------------------------------|
| Theocr. xvii | with | Call. iv and i. |
| „ xi | „ | „ Epig. 46. |
| „ xxix. 4-6 | „ | „ „ 41. |
| „ xi. 75 | „ | „ „ 31. |
| „ xxvi. 30 | „ | „ iv. 98, &c.) ¹ . |

Most of the instances where imitation is certain come from the later poems of Theocritus, and on the other side from Callimachus' Hymn to Delos (iv), Hymn to Zeus (i), and Epigrams. The date of the Hymn to Zeus (which is only a thinly disguised Hymn to Ptolemy) is 275 (*circa*); slightly earlier therefore than Theocritus xvii. In this case, therefore, Theocritus is obviously the follower not the followed. Callimachus iv is dated 274-273 B.C. (Gercke, *op. cit.*), probably earlier than Theocritus' poems.

The difference between the work of the two poets is most instructive.

¹ A complete list, in Gercke, *Alex. Studien* (Rh. Mus. 43), p. 590. Some of Gercke's parallels are too slight to count upon.

The Hymn to Delos (Call. iv) deals with the story of Leto's wanderings in search of a resting-place before the birth of Apollo; all lands refused her, save only Delos; but from Cos she was held, not by the island itself, but by the yet unborn Apollo, for the island was set apart by destiny for the birth of θεὸς ἄλλος, Ptolemy II (see in xvii. 60). The Hymn to Zeus is similarly full of recondite mythology, even of pedantry (ll. 6-9), and again swerves off from its avowed object into praise of the king. The real object is arrived at by circuitous paths. The myths are introduced only to lead up to this real object and are overlaid with pedantic learning.

Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet's better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the *ῥήματα σεμνά*, and paint the broad canvas of Homer. The other, of which we have examples in Theocritus' xiii, xxii, xxiv, xxv, Megara, (Moschus') Europa, set itself to form a new style of narrative poem—the 'epic idyll': representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus' *Ibis*, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel, vii. 47, where Lycidas says he hates—

Μοισῶν ὄρνιθες ὅσοι ποτὶ Χίον ἀοιδὸν
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι,

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to 'aetiology'; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 sqq., ii. 47, 198, 225, 259, &c.; vide Rohde, *Der griechische Roman*, p. 83 sqq.).

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has been taken for a direct allusion to it. I hold firmly to the belief that vii should be dated before 283 B. C., and to the explanation of these words given above. The *Argonautica* cannot have been published before 260 B. C.¹ It has been held that in his Epic poems Theocritus writes with the deliberate intention of correcting Apollonius' errors of taste. This is equally unproved and unnecessary.

Stranger still is the attempt to find hidden references to this poet's quarrel in the pastoral poems²: Battos of *Id.* iv shall represent Callimachus; Lacon and Comatas in *Id.* v stand for Apollonius and Callimachus; so that under the form of a pastoral singing-match we have disguised a party diatribe against the rival school.

The editors of Theocritus have at all times been given to faddist theories, into which the text, or explanation of the text, has been hammered and twisted³. This will pass into limbo with the rest—and then we shall have a new one—and it is hardly worth while to hasten its end. One argument however—a simple dilemma—may be given. Take in v Comatas to be = Apollonius: Comatas is victor in the singing-match; but Theocritus sided with Callimachus⁴.

Take Comatas=Callimachus: the charge falls on the wrong head *ἡ στωμύλος ἦσθα Κομάτα* (l. 77).

After this any one who likes may set to work to find Cryptograms in Theocritus.

¹ A. Rhod. was librarian at Alexandria after Zenodotus, who died 194 B. C. Hence Couat dates birth of Apollonius 260 B. C. But we do not know that Zenodotus held the librarianship till his death.

² See especially, Reitzenstein, *Epigram und Skolion*; J. A. Hartung, *Theokrit. Introd.*, p. x; Knaack, *Über die Hirten bei Theokrit (Versammlung der Deutsch. Philologen in Dresden, 1897)*; Contra, R. Helm, *N. Jahrb.*, 1896; Legrand, ch. iv.

³ I do not mean to deny that there is any expression of personal opinion in Theocritus (vii. 47 is sufficient proof to the contrary), only that the poems are not in the first place literary critiques, and only in form pastorals.

⁴ This is admitted by those who find allusion. Or would they have Theocritus play Alice to the Tweedledum-Callimachus and Tweedledee-Apollonius?

Most unfortunately for the history of Greek literature we possess the merest fragment of the works of Theocritus' elder contemporaries, Philetas, Hermesianax, Phanocles, Alexander (of Aetolia), and are thus deprived of what might throw an interesting light on the origin of the narrative poem as treated by Theocritus. But we know that Philetas in his *Telephus* (the poem bears as title the name of the poet's father) wrote of the story of Jason and Medea, in his *Hermes* of adventures of Odysseus; that Hermesianax wrote of the love story of Menalcas, and Alexander of Daphnis. All seem to have taken old legends and reset them in a romantic form.

Now *Idyll* xiii, which on other evidence was assigned above to the 'Coan period,' is the one among Theocritus' poems which shows this romantic handling of the legends, and therefore presumably the influence of Philetas' school.

xxii is professedly a Hymn to the Dioscuri, but quickly passes into simple narrative: the fight between Polydeuces and Amycus (the Spartan Sparrer and the Bebrycian Bruiser), and then the combat between Idas and Castor.

xxiv deals with the infancy of Heracles, his strangling of the serpents, the prophecy of Teiresias, and Heracles' education.

xxv and *Megara* are again idylls of Heracles and Megara—and are remarkable for their form; the narration being given by the mouth, in the one case, of Heracles himself, in the other of Megara his wife. All have a note in common; they are 'familiar rather than heroic,' like Thackeray's history; and like the Aristophanic *Euripides*, they—

οἰκεία πράγματ' εἰσάγει, οἷς χρώμεθ', οἷς σύνεσμεν.

After the formal introduction in xxii the heroic mask is laid aside, and Polydeuces is only a sportsman: Heracles in xxv is only a strong man. The supernatural element is sparsely introduced, or altogether absent.

None of these idylls deals with a *Homeric* subject; xiii, xxii, xxiv, all revive Pindaric themes. Very noticeable is the similarity in treatment between Theocritus and Bacchylides: both are abrupt in opening and closing a scene; both adopt the unusual method of relating a story

by dialogue between two characters (Theocr. xxv, Megara, Bacchyl. xviii); both single out a striking episode; sketch it in detail from a *single* point of view, and then turn from it suddenly (Bacchyl. xv, xvi). If Apollonius tried to revive the Homeric epic, Theocritus rearranged the choric song in narrative form¹.

In this branch of poetry, then, Theocritus, as in the two kinds of pastoral, strikes out an original line; not uninfluenced by tendencies about him, but giving those tendencies a purer form: he was in the world of Alexandrian criticism and erudition, but not of it.

xxiv shows, perhaps, to a greater degree than the rest Callimachus' influence; the latter part may be regarded as aetiological only (see Legrand); it is, at any rate, rather a bald list of heroes who taught the young Heracles (*vide ad loc.*).

There remain xv, xiv, ii².

Of these the first was written in Alexandria not later than 270 B. C. (see p. 3). The second was written, not in Egypt, but presumably in Cos. The third in Cos about 264 B. C. (*vide* preface).

In these we have a return to the sketches of character which form the peculiar feature of Theocritus' early work (ii, iv, v) but is now no longer a sketch of country men and manners, but one of middle class town life. They are mimic idylls of the respectable commonplace.

xiv is thrown into the form of narration. Aeschines relates a social gathering—a singsong—at a friend's house in Cos, an ill-timed jest of some companion, a hasty word and fatal discovery, a girl's secret passion, a quarrel, a blow, a separation, his despair, and departure to take the shilling in Ptolemy's service. The idyll is the most dramatic among Theocritus' poems; it is a comedy that is all but tragedy; and almost alone gives a striking 'situation' in the stage sense.

xv is not a drama, but a comic sketch of a 'day in

¹ Quite in Theocritean style is Catullus' *Marriage of Peleus*.

² On xxvi and xviii, *vide* preface to the same. They do not affect the question to any large degree.

Alexandria at the Adonis feast.' It might well be regarded as a prototype of Mr. Anstey's *Voces Populi*; or of the *Satura*—the play without a plot. To attempt to analyze it would be ridiculous: it must be read at length to appreciate the delightful representation of third century scandal, scolding, crowded streets, bustling women, huffy strangers, domestic worries. Note only that as xiv closes with an eulogy of the king, xv leads up to a cunningly introduced song in which the Ptolemies receive their share of honour.

In both poems this reference to the court is absolutely in place, for in xiv the intention expressed by Aeschines of going for a soldier naturally calls out an expression from his companion of the advantages of service under Ptolemy. There is nothing in the description of the king which is not apt in this connexion.

In xv, the song in praise of Adonis is as much needed as the introductory scene to complete the picture; the song is typical of one performed at the royal court, and is not therefore to be compared with the *Adonais* of Bion which is free.

Nor is 'Ptolemy' the subject which is left uppermost in our minds at the end of these idylls. xiv ends with a general piece of advice to Aeschines. xv more happily with the domestic troubles of the 'incorrigible Gorgo.'

The praise of Ptolemy can hardly be regarded as the motive of these two poems, but were they written in order 'to glorify the king and queen by rendering homage to the splendour, taste, and graces of the one, the power of the other, his talent for organization, &c.'? To affirm this is to confuse the end with the incident¹.

Just as in the case of the epic idylls, and the pastorals, we find that Theocritus is not the only follower of a school among his contemporaries, but the exponent of that school in its purest form, so in the mimes we know now of a contemporary rival Herondas, probably anterior in time. Herondas i is subsequent to 270 B. C.², as the mention therein of θεῶν ἀδελφῶν τέμενος shows, but there is little evidence for

¹ As is done by Legrand, p. 139.

² v. Prott, *Rh. Mus.*, 53, p. 464.

the date of the rest¹. The methods of the two are completely different, and have recently been compared to the disadvantage of Theocritus. Thus M. Legrand (comparing Theocr. xv. 27 with Herondas vi. 1, iv. 41), finds Theocritus cold, formal, less expressive of features taken from the life (p. 134). The whole of xv, xiv, he criticizes as failing to give, 'as we would wish in a sketch of manners, an adequate and integral expression of truth, and as being a mere *résumé* of events and conversation of which the minute detail promised to be interesting' (p. 136). (The same would apply, if true, to iv and x, and to some degree to xxii, xxiv, xxv, Megara.) It is true that in Herondas² we have a fuller—and at the same time more sordid—realism. To set this up as superior to Theocritus, is to prefer photographic vulgarity to the dramatic instinct which can set a picture before us in a few keen strokes of the pencil. Theocritus can still exercise the restraint which marks true art. Herondas is the verbatim reporter, who does not know how to bring out salient points. *Ex pede Herculem*: from Theocritus' few light expressions, we get a clear picture of the unexpressed.

Idyll ii deserves separate treatment. Simaetha, deserted by her lover, seeks to bring him back by magic in the still midnight. Accompanied by her servant only she chants the song, weaving a spell round the absent one by magic fire and magic wheel, ever uttering the mystic refrain—

ἰνυξί, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Then, left alone, she tells to the Moon the story of her love:

¹ Legrand (p. 127) argues for a date 285–280 B.C. for H. iv: 'it is written after death of the painter Apelles, but during life of sons of Praxiteles.' Truer to say the *scene* of the mime is placed at that time, whether written then is another question. Further the sons of Praxiteles may well have been alive—in old age—in 275 B. C.

² Herondas hat sich an die derbsten Gestalten gemacht, bei ihm haben wir, wie bald nach seiner Auffindung der platte Journalismus in Deutschland aufjubilte, wirklichen Realismus, "freie Bühne," wie Diels ironisch bemerkte.' — Geffcken, *Leonidas*, p. 137.

how she saw Delphis and loved madly; how she won him and lost him, and now stands dishonoured, utterly alone, with no hope; with only an ever-present remorse to bear as she has borne it hitherto, alone.

For once the reserve of Greek art is dropped, and Simaetha pours out her passion and utter wretchedness, with an intensity that we find approached in Sappho, nowhere else.

Now Simaetha is not a study of character in any particular class of life. She is 'the expression of a form of love, of an impassioned situation, a personification of despair' (Legrand, p. 130).

The circumstances of the poem are in no way original. Love at first sight at a religious procession is a frequent theme in Greek literature (*vide ad loc.*), and was used by Callimachus. A mime of Sophron seems to have represented a sorceress in much the same way. The monologue and confession which fills the latter half of the poem is a usual device of the old romancists—is common indeed in Greek tragedy. The power of the poem lies elsewhere; in the picture of awful loneliness; of a heart which has no faith left, and distrusts even the device of magic which it uses; of calm despair heightened by the calm of outward nature: and, almost alone in all the range of Greek literature, of a despair which will not end itself by death, but faces the harder lot—to live:

ἐγὼ δ' οἶσ'ω τὸν ἐμὸν πόνον ὥσπερ ὑπέστην :

for unless I have utterly misread the poem Simaetha does not resolve to live in hope of winning back her love: she does not believe truly in her arts; the threat of potent spells with which she ends is the vain cry of impotence. And yet she does not turn as all the 'heroes' and 'heroines' of the old romances—aye, even Antigone—turn to suicide. The lonely, sinning, but brave heart wins a strange sympathy.

There is abundant trace of literary acquaintance between Theocritus and Herondas in similarity of diction and idiom, even of entire passages; but the genius of the two poets is radically different. Theocritus is not influenced to any appreciable extent by Herondas, even if he here and there takes a phrase or situation—and gives it literary value.

The three Aeolic poems should be on internal evidence assigned to a late period in the poet's life.

xxviii is addressed to Theugenis wife of that Nicias, the doctor of Miletus, whom Theocritus knew in the early Coan days. From the tone in which Theocritus addresses his friend in xi, xiii, it appears that the two were about equal in age, and were both born about 308 B.C.—were therefore about twenty-five when the Coan society broke up (? on death of Philetas). There is no evidence of the place in which the poem was written; the spindle which Theocritus sends (or rather takes) with the poem is of Syracusan workmanship, but may have been bought in Alexandria or Cos even. If it was written in Sicily, Theocritus must have sailed straight from Syracuse to Miletus when he left his home for the last time, and gone from Miletus to Alexandria. This is in itself quite possible. Leaving Sicily and having no home yet to turn to in the East, he may have gone first to old friends. But the evidence of the poem does not bear this out. It seems certainly to imply that Theocritus knew Theugenis already (*vide* line 23, the praise of Theugenis' needlework becomes more graceful if we suppose that the poet knew his friend's wife). Nicias is spoken of as having already made a name in his profession (l. 19). Most of all there is a courtliness of expression throughout, in speaking of Theugenis, which suits better with the assumption that Theocritus was no longer young.

I would put the visit to Miletus therefore after 270 B.C., and make it not the first visit of Theocritus to the Ionian city. As ii was certainly written in Cos the voyage may have been made from there.

In both xxix and xxx the writer speaks of himself as advanced in years (xxix. 10; xxx. 13):

λέucas οὐκέτ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;

xiv is written in Cos, probably after 270 B.C., since Arsinoe is not mentioned: and the Praise of Ptolemy is rather in the tone of one who knew him already, and here gives a summary of his good and displeasing points. The words of Thyonichus ἀπὸ κροτάφων πελόμεσθα κ.τ.λ. can then be taken like xxx. 13, as a personal reference.

We have then evidence of residence in Alexandria, 274-270 B. C. (xvii. 15, to which add 'Berenike'), thereafter in Cos.

I have referred above to Gercke's theory of a rupture between Theocritus and Ptolemy; and while I believe that Gercke's view of the circumstances of xvi is erroneous, it is possible that this theory should be accepted to this extent: that Theocritus, rebelling against the muzzling orders of an oriental court, feeling as Gercke expresses it the 'golden fetters galling,' and especially indignant, as every Greek must in his heart have been, at the social corruption of the court, retired to his old retreat in Cos to gain a purer, freer air. He still respects Ptolemy as a good master, but expresses himself freely on the curbing of personal freedom of thought—

εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλεῖντ' ἔτι μᾶλλον. (xiv. 62.)

Idyll xii has been passed over in the above essay. It shows strong traces of Alexandrian influence, in the somewhat frigid piece of dictionary work in ll. 13-14, in the learned allusion in l. 27, in the general fondness of conceits. Yet in consequence of l. 5, *τριγάμοιο γυναικός*, it has been dated¹ before the marriage with Arsinoë II, on the assumption that after that date such a pointed insult could not have been written; but the marriage was before 275 B. C.², before Theocritus came under Alexandrian influence. If we accept Gercke's view, as modified above, we can date the poem later, and at the same time get corroborative evidence for the theory that Theocritus retired to Cos after 270 B. C., and there at a safer distance dared to risk the dangerous allusion to the (dead) queen. At the same time we get a motive for this retirement to Cos.

We get then as a chronology for Theocritus' life and works:—

310-8 B. C. Birth (Sicily).

290-283 B. C. (*circ.*). In Cos under Philetas. Intimate with Nikias, Asclepiades, Alexander, Leonidas. *Pastorals* began (i, iii, vi, vii, viii?, xi and xiii).

¹ Cf. Hiller-Bursian, *Jahresb.* 1888.

² Gercke, of course, sees an intentional hit at Arsinoë.

283-275 B. C. In Sicily. *Pastorals* finished (iv, v, ix, x). Perhaps xxii-xxv.

275 B. C. Hiero's *Strategia*. *Id.* xvi. Departure for East.

274-270 B. C. In Alexandria. Intimate with Callimachus. *Id.* xvii, xv. Berenike. xxiv (probably).

270- B. C. In Cos. Visits Miletus. *Id.* xiv, ii, xii, xxviii, xxix, xxx, xxvi.

The date is uncertain of xviii, xxii, xxv, Megara, Epigrams.

B.—Theocritus' Verse and Style, and Dialect.

Idylls xxviii-xxx are written in lyric measures. *Idyll* viii includes seven quatrains in elegiacs. Otherwise the verse used throughout the *idylls* is the hexameter, and one of peculiar gracefulness.

The dialect used in i-xv (excepting xii) is Doric, but it is a Doric that was never spoken in one single part of Greece, though it approaches most nearly to the dialect of the Dorian islands. Theocritus introduces moreover—even in the mouths of his roughest countrymen—long obsolete Homeric forms¹ (v. 95; v. 27; v. 143 ὄττι; xi. 74 ἀνέσσει; iv. 38 σέθεν; iv. 27 ἡπάσσοαο, &c.). 'Theocritus has not chosen a popular dialect, his language is the Homeric which prevails in the epic and lyric poetry of Greece, only with a somewhat stronger admixture of Dorisms than is found in Pindar; this Doric colouring varies in degree according to the character of each *idyll*' (J. A. Hartung, p. xliii).

Even in the bucolic *idylls* there is not only an admixture of Homeric forms, but a not infrequent reminiscence of Homeric phrase (xi. 22; iv. 7, 8; i. 31 *sqq.*; xv. 79).

Is this to be accounted a fault in a poet who brings on the stage rough characters straight from the sheep farms of Italy, Sicily, and Cos, or from the harvest field? Are we to say that Theocritus commits the error of making his characters talk like fine folks without regard to actual reality?

To some degree realism is sacrificed to artistic literary

¹ But it must be owned, much more frequently in vii, i, ii.

form; but there is one realism of detail, another of general tone and spirit. Modern travellers have recognized Lacon and Comatas (*Id.* v) in the shepherds of Southern Italy: 'Le pâtre qui les garde a l'air aussi sauvage qu'elles (his sheep), avec la peau de mouton, ou de chèvre, jetée sur les épaules, et sa longue houlette dont la forme est celle de la crosse de nos évêques; on croirait voir le Lacon ou le Comatas de Théocrite' (Lenormand, quoted by Conat, p. 420). The singing-match, which forms so prominent a feature in the pastorals, is still to be heard in Greece and Sicily at any country gathering, just as in the old Highlands piper vied with piper. Whether the poetic fancies of the singer in *Idyll* iii and *Idyll* x are too delicate for the character, may be judged from the specimens of popular song collected in M. Legrand's *Chansons populaires grecques* (see on iii. 13, vi. 7). Theocritus neither seeks out the coarse side, nor is he blind to it, but taking the happier side of Greek country life, its sunshine, its easy poverty, its native love of singing, he represents these as they are, but with an additional charm of setting of his own, which may not be actually there in the same form, but is not immeasurably removed from the real. After all his poems are *idylla*, εἰδύλλια, each a 'little picture' of some country scene, they do not pretend to be a study of Greek country life in all its sides.

Those who ask for more realism in Theocritus must ask him to write more—not to rewrite what he has written. The *idylls*, as we have them, are true pictures of *one side* of Greek rustic character, with glimpses of the coarser.

So much for the general tone of realism; and this being granted, it is of little moment that the rustics use genitives in -οιο and epic aorists, and do not elide all their vowels.

More important, however, is the use of the hexameter. Sophron, the originator of the mime, used only a metrical prose; Epicharmus apparently trochaic measure. Comedy (old and new) uses an iambic which approaches closely to every day speech; Herondas uses the scazon, and makes that uncouth verse still more uncouth by harshness of elision and synizesis.

The reason for Theocritus' choice is partly explained by

the character of his realism; he does not sketch the mean and sordid, as does Herondas, but the cheerful, humorous side of life. The sordid scazon suits the mean streets of Herondas, not the country side. All the pastorals but one (iv) contain songs, and for this three of the recognized regular metres were possible, the hexameter, the elegiac couplet (as in *Id.* viii), and the trochaic tetrameter. So far as the fragments of old popular songs go, they show no regular form of popular melody, which Theocritus could have used; but show a wide prevalence of dactylic rhythm. Cf. *Carm. Pop.* (Bergk) 40 (elegiacs):

λίψ' ἀνεμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἰθέρα ποιεῖ
'Αργέστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλῃ.

Carm. Pop. 45:

Τὸν Ἑλλάδος ἀγαθίας
στραταγὸν ἀπ' εὐρυχόρου
Σπάρτας ὑμνήσομεν ὦ
'Ιὴ Παῖάν.

Carm. Pop. 42:

Δέξαι τὰν ἀγαθὰν τύχην,
δέξαι τὰν ὑγίειαν,
ἀν φέρομεν παρὰ τᾶς θεοῦ,
ἀν ἐκαλίσσατο τήνα.

(a simple glyconic rhythm).

Given then the hexameter as the verse to be used, the Homeric forms at once find an excuse. Homer and Hesiod made not only the theogonies of Greece but its vocabulary and style, and whatever was written in hexameters tended toward epic diction, especially in description (cf. Theoc. i. 31 *sqq.*, vii, *ad init.*).

While Theocritus is full of Homeric touches, these are, as might be expected, more pronounced in the epic idylls, and in xvii, than in the pastorals¹. Yet however full

¹ See G. Futh, *De Theocriti studiis homericis*, Halle, 1876; L. Genther, *Über Theocr. XXV und Mosch. IV* (= Megara), Luckau, 1891; Legrand, *Étude*, p. 355 *sqq.*; and see on Theocr. xiii. 32, 47, 58, 54; xvii. 64, 88; xxv. 44, 10, 17; xxii. 82, 98, 106, &c., to mention a few out of many; in pastorals, see on vii. 13; v. 10; iv. 8; xi. 22; in mimes, xv. 79; ii. 14, 112.

a passage is of Homeric reminiscence it never becomes a cento or mosaic; it rather shows a writer steeped in Homeric language, blending it with his own phrase to a harmonious whole. We might say of his characters that they are talking Homer without knowing it¹; while for the reader the Homeric reminiscence suggests happily similarity or contrast of scene.

But as concerns form, the hexameter of Theocritus is a new instrument wrought to the highest delicacy, yet free from the strict formalism of the majority of the Alexandrian writers. Its elaboration varies naturally with the style of each piece. xv bears to i, ii, iii, the same relation that the iambics of Aristophanes bear to those of Sophocles; it is wholly colloquial, and art has not only hidden but banished art. The charm of the verse often escapes analysis; but the following characteristics should be noted:—

The symmetry with which his verses, or groups of verses, are constructed.

(a) Actual strophic arrangement, with refrain² verse as in i:

ἄρχετε βουκολικὰς Μοῖσαι φίλαι ἄρχετ' αἰδῶς.

ii: ἰνυξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

The refrain divides the poem into groups of lines, each group forming a completed whole (see especially first half of *Id.* ii).

(b) Strophic, but with no refrain:

In *Idyll* iii. 6-23 fall naturally into groups of twos and threes; 24 is an interruption; 25-39 falls in threes; 40-51 forms a song, also in threes; *Id.* x. 42-55 falls into couplets, each couplet completing one idea.

(c) Besides these correspondences, which can be measured, there is throughout the idylls a natural balance of verse or phrase not determined by numerical law, but by the judgement of the ear.

This is effected in a number of ways.

¹ In iv. 8 *βίην καὶ κάρτος* is intentionally used by Battos to parody Corydon's grandiloquence.

² See on l. 64.

(a) By neat antithesis of lines.

xi. 22, 23 ; i. 97, 98.

ii. 28, 29 :

ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,
ὡς τάκοιθ' ἵπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφεις.

Or the beautiful ii. 38, 39 :

ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἄηται·
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία.

xii. 1, 2.

(b) By division of a line into two rhythmic units :

xiii. 4 :

οἱ θνατοὶ πελόμεσθα, τὸ δ' αἶριον οὐκ ἐσορῶμες.

xi. 75 :

τὰν παρείσαν ἀμελγε. τί τὸν φεύγοντα διώκεις ;

ii. 1, 43, 65 ; iii. 13.

iv. 42.

xvi. 13.

(The second unit often runs over into the first foot of the next line : xvi. 64 ; xii. 17 ; ii. 23, &c.)

The second may be antithetical to the first (x. 30) or amplificatory (xiv. 4 ; xiii. 7 ; xviii. 10).

(c) A period of verses is closed by a line which is complete in itself, as a single or double sentence, e. g. ii. 24-26 :

ὡς αὐτὰ λακεῖ μέγα καππυρίσασα
κῆξαπίνας ἀφθῆ, κοῦδὲ σποδὸν εἶδομες αὐτὰς,
οὕτω τοι καὶ Δέλφεις ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

Cf. xvi. 50 :

εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί ;

xvi. 51-56, an elaborate period closed by

εἰ μὴ σφεας ὤνασαν ἱάονος ἀνδρὸς ἀοιδαί.

(d) The verses are marked into symmetrical divisions by the frequent use of Anaphora and similar figures.

(1) With conjunctions, same word repeated :

i. 65 :

Θύρσις δδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

i. 2, 93, 74, 132.

ii. 43 :

ἐς τρὶς ἀποσπένδω καὶ τρὶς τάδε πότνια φωνέω.

(Cf. 23, 38, 98, 165.)

vii. 35 :

ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ αἴως.

vii. 143.

xvii. 1, 77 ; xxii. 56, 213, 193.

xxiv. 9 :

ὀλβιοὶ εὐνάζοισθε καὶ ὀλβιοὶ αἶψ' ἴκοισθε.

xxvi. 15, 30, 32, and many others.

(2) With no conjunction (even more frequent) :

i. 72, 80, 105 ; v. 38 ; viii. 3-4, 11-12, 76-77.

i. 120-121 ; xiv. 47 :

Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκεται.

xvii. 73 ; xviii. 49 :

χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.

vii. 118, &c. ;

especially with small words, article, preposition, interjection, negatives, &c. (displacing a conjunction) :

i. 67 :

ἢ κατὰ Πηρεῖω καλὰ τέμπεα ; ἢ κατὰ Πίνδῳ ;

xiii. 7.

i. 141 :

τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

viii. 53 ; i. 115, 116 ; xvi. 1 ; xi. 45, &c.

(e) A leading word is repeated in the same clause, and same construction (ἐπαναδίπλωσις) :

i. 12, 15 :

οὐ θέμις δ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν.

i. 64 (refrain) ; i. 66 ; ii. 118 ; xxiv. 40 ; Epig. vi. 3.

There is here in each case a slight pause before the repeated word; the repetition serves to pick up the rhythm, and coming in each case in the fifth foot emphasizes the 'bucolic caesura'; cuts off the last two feet from the rest of the line, and gives a peculiar light lilt to the verse.

(f) Not unlike the last is the repetition of a word after the sense is complete, in order to rest upon it some fresh detail of description:

i. 29:

τῷ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,
κισσός ἐλιχρύσφ κεκοιμένος.

Without the repetition of *κισσός* the added description would come in after the completed phrase heavily and dragging. *κισσός* repeated gives the sense and rhythm a new lift.

Cf. Propertius, ii. 8. 17:

Hinc etenim tantum meruit mea gloria nomen,
gloria ad hibernos lata Borysthenidas.

Propertius, i. 3. 32:

Donec diversas percurrens luna fenestras,
luna moraturis sedula luminibus.

In Homer with Proper Names, *Iliad* ii. 837, 849, 871, 671; *Iliad* vi. 396.

(g) Triplets of expression are especially common:

i. 71:

τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
τῆνον χάκ δρυμοῖο λέων ἔκλαυσε θανόντα.

i. 80, 101.

iii. 42:

ὥς ἶδεν, ὥς ἐμάνη, ὥς εἰς βαθὺν ἄλατ' ἔρωτα.

viii. 76; i. 116; xiii. 10-12; xv. 123; xxv. 106, 170; xi. 36, &c.

So xvi. 82 (three gods invoked), cf. xviii. 50; i. 68 (three haunts of Nymphs), cf. xvi. 51, 55, 71, 34; vii. 83.

(h) A fullness and neatness of expression is obtained by repeating a word from main to subordinate clause:

i. 23:

αἱ δὲ κ' αἰείσης
ὡς ὅκα τὸν Λιβύαθε ποτὶ Χρόμῳ ᾤσας ἐρίσδων.

i. 28; ii. 30.

ii. 46; ii. 49, 118, 114.

iii. 10, 11; v. 52; vi. 5.

vii. 97:

τόσσον ἐρᾷ Μυρτούς, ὅσον εἶαρος αἶγες ἐρᾶντι.

viii. 88; xi. 71; xvii. 66; xviii. 21; xviii. 26; xviii. 29-31;
xxx. 25.

(i) Most important of all is the figure called *Traductio*, in which a leading word is repeated from clause to clause in different forms:

i. 144:

ὥς κεν ἀμέλξας
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι.

Cf. xv. 103.

ii. 23:

Δέλφιδι ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
αἶθω.

An idea is taken up antithetically:

i. 97-98 λυγίζειν . . . ἐλνγίχθης, especially in dialogue,
v. 2-4; v. 14-17; v. 112-114.

v. 124-126; v. 80, 82 φιλεῦντι . . . φιλεί.

xv. 60, 61 παρενθεῖν . . . ἦνθον:

or the word runs through a passage; with loving repetition
as—Νύμφαι, vii. 137, 148, 154.

Ἀγεάναξ, Ἀγεάνακτι, Ἀγεάνακτος, vii. 52, 61, 69.

Μοῖσαι, xvi. 58, 69, 107.

Τίτυρος, iii. 2-4; Κομάτας, vii. 83-89, cf. xv. 143-4;
especially the running repetition of αἰοιδή, αἰοιδός.

xvi. 1, 19, 21, 24, 44, 50, 57.

So parallelism between two periods is obtained:

xii. 28, 34 ὄλβιοι, ὄλβιος; iii. 49, 50 ζαλωτός, ζαλῶ, and see
note on i. 82 τάκεται.

Note i. 1 ἀδύ; 2 ἀδύ; 7 ἄδιον; 65 ἀδεία; 148 ἀδείαν.

So xvi. 5 τίς γάρ is taken up in xvi. 13.

ἄμναστοι, xvi. 42, is taken up antithetically xvi. 45.

xvii. 26, repeated, xvii. 27; xviii. 44=xviii. 46; xxvi. 16,
18 Πενθεύς.

(k) Simple verbal antithesis is used to produce this same symmetry of expression:

xvi. 3, 4; xvi. 87:

ἀριθμήτους ἀπὸ πολλῶν.

xvi. 105:

Ὁρχομένον φιλέοισαι ἀπεχθόμενον ποτε Θήβαις.

xxv. 41; xv. 25; xvi. 101; xxviii. 24.

Paronomasia, ix. 31; i. 34; xvi. 3; xxii. 65 *εἰς ἐνί*; xiv. 63 *πολλοῖς πολλὰ διδούς*.

xviii. 53.

xvii. 42; ix. 32.

vi. 23; xv. 93; xxix. 32.

(l) Phrases are repeated (changed in form or not) in the same idyll.

ii. 8=ii. 97; ii. 4=ii. 157.

ii. 116=132.

vii. 28=94; xvi. 7=28, 31-41.

Either as above (i) setting out the leading idea in a new light, or returning as in ii. 157 sadly to the original sorrow.

(m) Rhyme is used with considerable frequency:

(1) The end of the hexameter rhymes with a word forming the weak caesura of the same line, xxvi. 30:

αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι.

i. 96; vii. 62.

(2) Mascul. caesura and end, i. 64, &c.; viii. 31; xxiv. 89.

(3) Each half of pentameter, Epig. ix. 4; xv. 4; xvi. 4.

(4) Second and fourth arsis, viii. 30, 61; xxv. 1, &c.

In the first and third case the effect is to round off and balance the two halves of the line; the ear is prepared for the cadence of the end of the line. This is not peculiar to Theocritus: graceful examples can be found both in Greek and Latin.

Philetas:

καὶ γάρ τις μελεοῖο κορεσσάμενος κλαυθμοῖο.

Anacr. 75:

*ἴσθι τοι καλῶς μὲν ἂν τοι τὸν χαλινὸν ἐμβάλοιμι
ἡνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμον.*

Propertius has a pretty triple rhyme, i. 8 :

'Illa vel angustó mecum requiescere lectó
Et quocunque modó maluit esse mea.'

(n) Lastly we may notice here the not infrequent repetition of a word immediately :

xi. 72 ὃ Κύκλωψ Κύκλωψ.

i. 123 ὃ Πάν Πάν.

vi. 8 τάλαν τάλαν.

Epig. iii. 6 φεῦγε, φεῦγε (cf. Epig. ix. 4, 9), generally for the sake of pathos. Instances might be multiplied from any language: it will be sufficient to remember Shakespeare's

'O Romeo, Romeo! wherefore art thou Romeo?'

M. Arnold's

'Strew on her roses, roses!'

Add to these points the fact that Theocritus writes generally in short rounded periods, often by the single line, with the daintiness but not the monotony of Catullus' hexameter, and it will be seen how widely his verse differs from the old Homeric ἔπος. We get melody in each separate phrase, not a sonorous march of the whole: the verse dwells affectionately on each detail and often looks back at what it has left, whatever be the feeling it would keep before us: effective for nature's sights, sounds, or a fondly remembered name; indignation at the greed of men; sarcasm directed at another (i. 97) or envy of good fortune (xii. 28).

The loud lyre of Homer is changed for the pipe of Pan.

The same characteristic appear in some degree in Vergil's *Eclogues*, distinguishing their metre from the 'ocean roll of rhythm' of the *Aeneid*.

C.—The Authenticity of the Poems attributed to Theocritus.

In dealing with the question of authorship we have to follow three lines of evidence, (a) the testimony of MSS. existing or inferred; (b) the testimony of ancient writers,

scholiasts, grammarians who cite passages of Theocritus, imitations by Greek and Latin poets where such can be definitely traced to Theocritus; (c) internal evidence of style, grammar, vocabulary, versification.

An examination of this evidence leads to an unqualified rejection of the poems numbered in the traditional text xix, xx, xxi, xxiii, xxvii, and the *εἰς Νεκρὸν Ἀδωνιν*. xxv and the Megara must be accepted or rejected together. I have therefore included the Megara in the collection.

We must in the first place clear our minds from any prejudice arising from the now traditional order¹, which dates only from the edition of Stephanus (1566 and 1579). This arrangement has no support in the MSS. or early editions, but poems of Theocritus, Bion, and Moschus, are mingled together without clear assignment of author.

Setting aside the *editio princeps* (Mediolana, 1481) which contains i-xviii only we have to take into account four printed versions²:

(1) Aldine α (1495) i-xviii, Epit. Bionis, Europa, *Ἔπος Δραπέτης*, xix, Epit. Adonid. 20, 21, Megara, 1-13, Epit. Adonid. 35-fin., xxii. 1-44, 92-185, xviii. 52-59, xxiii, Syrinx, Νεκ. Ἀδων.

(2) Aldine β (1495), a correction and supplement of above.

(3) Juntine (1515) i, vii, iii-vi, viii-xiii, ii, xiv-xviii, xxii, xxiv, Europa, xxix. 1-25, xxvi, xxvii, xxviii, Megara, xxv, xxi, xxiii, xx, Epit. Adonidis, Νεκ. Ἀδων., Epit. Bionis, *Ἔπος Δραπ.* xix, Epigrams, Syrinx, &c.

(4) Callierges (1516). The same contents, different order, xxvii standing last, before epigrams.

These two are practically one authority, being both prepared from a copy supplied by M. Musurus derived from a lost *Codex Patavinus*.

The MSS. vary enormously in contents and order of poems (see the descriptions of them in Ahrens' and Ziegler's editions, and in Hiller's *Beiträge*).

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Of the editions above mentioned the Aldines go back to two Vatican MSS.—Vat. 1311 (11) and Vat. 1379 (18). Of these 11 is derived from a now mutilated MS., Vat. 1824 (23); 18 and the Ambros. 75 (c)—in its central portion—are derived from the Paris MS. 2832 (M).

From a comparison of 23 (or its representatives) and M, Hiller infers an archetype Φ containing i, v, vi, iv, vii, iii, viii–xiii, ii, xiv, xv, xvi, xxv, Megara, xvii, Epit. Bionis, xxii, xviii, xx, xxi, Epws, xix, Epit. Adonid. Νεκ. Ἀδων., xxiii; Epit. Achillis (*Beiträge*, p. 57 *seqq.*). Beyond this, in turn, can be reconstructed an older archetype Φ^m .¹ This was smaller, and included i–xvi, xvii, xviii, Epit. Bionis, xxii, xxv, Megara.

What is added to this by Φ is added from a new source, and, to judge from the condition of the text, an exceedingly bad source.

On this line then our MSS. are gradually reduced till we get to the respectable Φ^m . The suspected poems have no good tradition. They belong to the Φ group only, and do not go back to Φ^m .

A. The second line to follow is that represented by Juntine and the Paris MS. D.

This MS. is divided into three parts—D¹ i–iii, viii–xiii, iv–vii, xiv, xvi, xxix, Epigrams; D² xvii, xviii, xv; D³ xxiv, xxii. 69–fin., xxvi, xxviii, Megara, xxv. 85–fin., 1–84, Epit. Bionis, *finally, after three and a half blank pages*, xxvii, Securis.

This adds to the Φ group, xxiv, xxvi, xxviii, xxvii (D³), xxix, Epigrams (D¹); of suspected poems it contains, xxvii, Megara, xxv.

Other MSS. to be taken into account are:—

(1) k (Ambros. 222, our best MS.), i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xxix, Epigrams.

(2) The corrections of D (D^b in Ahrens).

(3) Ambros. 75 (c), first and fourth parts (Ziegler, p. vii).

(4) Vat. 1311—third part—11^c, for xxiv. 1–87.

(5) Vat. 1311—first part—11^a for xxviii, xxix. 1–8.

From D and the Juntine can be reconstructed, (1) *Codex*

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From D and the Juntine can be reconstructed, (1) *Codex*

¹ From a comparison of Φ with the MSS. m and p.

Patavinus of Musurus, (2) archetype of *Patavinus* and D (Π, see Hiller, p. 4).

D^b is better than D, akin to k, and must have been used by Musurus here and there (e. g. xxiv. 66). The origin of these corrections may be called Π².

Now we get D^b evidence in xxiv. 109, 45 ; xviii. 36, 20 ; xxv. 92, 114 ; Megara, 49 ; *not* in xxii, xxvi, xxvii ; therefore the double tradition of Π Π² attests xxiv, xviii, xxv, Megara.

For xxiv we have also 11^c, a MS. showing marked peculiarities, and not derived from Φ or Π or Π².

Ambros. 75 (c)—first part—contains, Epigrams, xxiv, xxvi, xxvii, agreeing with D in almost every respect and forming no new authority :

e. g. xxiv. 66 *χρίος* D^b om. D c.

xxiv. 26 *εἶλετο* D^b : *εἵλετο* D c.

xxvi. 34 *κάνθετο* D c : *θήκατο* Junt.

xxvii. 8. om. D c, &c.

xxiv. 91 *δράκοντε* c D^b : *δράκοντες*, D by copyists error and false correction.

The difference of arrangement in c and D is easy of explanation.

The MSS. evidence for the idylls included in D is therefore—

For xviii, xxv, Megara—Π Π² Φ Φ^m.

For xxii—Φ^m Π.

For xxiv—Π Π² 11^c.

For xxvi, xxvii, Π (represented by D c Junt.).

For Epit. Bionis, Φ^m Φ Π.

The last is obviously untheocritean ; its exclusion from Π² is a testimony to the superiority of that collection.

xxvi has only the support of Π, but has external authority, and is placed among pieces undoubtedly genuine in D.

xxvii is placed apart from the rest in D, is not in Π², and that it came into Π from a new and bad source is shown by the striking deterioration in D's text. The differences of Juntine are due to conjecture only as in *Id.* xxi.

xxii has explicit external authority.

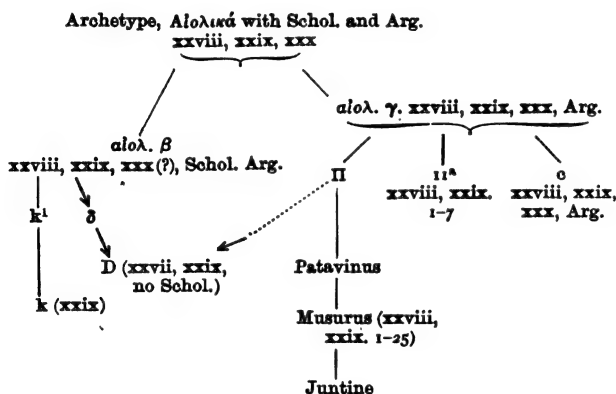
xxvii may therefore be rejected, and we get as undoubtedly genuine, xviii, xxii, xxiv, xxvi, possibly Megara and xxv.

Idylls i-xvii are contained in nearly all the good MSS., and, so far as such evidence goes, cannot be impugned.

There remain xxviii, xxix, xxx, and the Epigrams.

Only one MS.—c—contains the three Aeolic poems. D has xxviii, xxix. Juntine has xxviii, xxix. 1-25. 11^a has xxviii, xxix. 1-6. k has xxix, with Argument and Scholia. In character D resembles k; c differs from both and resembles 11^a (D^b does not appear).

The genealogy of the MSS. must be somewhat as follows :



[D places xxix in first part as in k. xxviii in D^o; the connexion of D with Π is very doubtful here. δ probably Π². alol. γ suffered two mutilations losing (1) xxix. 26-end and 30; (2) xxix. 7-24. c was copied before mutilation; 11 (with Ahrens' MSS. G. 6. c) after second mutilation, Patavinus after first.

Ahrens—*Philol.* xxxiii. p. 589—holds that xxx came into c from a new source, arguing from absence of argument and corruption of text. But c has all three poems in one hand; and continuously written; and the corruptions in xxx are nearly all at the end of lines—an indication that it was copied from a torn MS.]

The name of Theocritus is not attached to these poems in the MSS., but c and vi have arguments to xxviii; k to

xxix. These arguments come from one archetype, and that of **xxviii** assumes Theocritean authorship. The Epigrams probably came from same source as **xxviii-xxx**. They have the authority of **k**, **D**, and Juntine (hence **II**), and independently that of the Anthology.

Hence, in conclusion, our good MSS. accept as genuine **i-xvii**, **xxii**, **xxiv**, **xxvi**, **xxviii-xxx**, Epigrams, **xxv**, Megara; the last two always placed together.

None of our MSS. are older than the twelfth century, the majority belong to the fourteenth and fifteenth centuries; they represent therefore only Byzantine tradition. A study of the MSS. shows further that in Byzantine times the poems of Theocritus had to be collected from scattered sources, all our fuller MSS. are compilations. Ahrens (in *Philol.* **xxxiii**) has attempted to show what collections of Theocritus' poems were made at various times, and argues for the existence of three of importance:

(1) **i-ix**, made by Artemidorus a scholar of Augustan times. He argues from the fact that many MSS. have only **i-ix**: that Scholia to **i-ix** are found in some MSS. drawn from a different source to the rest. That the collection existed is clear; but the MSS. containing it are only bad MSS. Artemidorus certainly made a collection, but it certainly included more than **i-ix** as his epigram shows:—
(*A. Pal.* ix. 205)

βουκολικαὶ Μοῖσαι, σποράδες ποκά, νῦν δ' ἅμα πᾶσαι
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

(2) **i**, **v**, **vi**, **iv**, **vii**, **iii**, **viii-xiii** (as in MSS. **Q p w**). This was undoubtedly an early collection.

(3) **i**, **vii**, **iii-vi**, **viii-xiii**, **ii**, **xiv**, **xv**, **xvii**, **xvi**, **xxiv**, **xxii**, **xviii**, **xxvi**, **xxviii-xxx**, **xxvii**, Epigram, **xxv**, Megara. This Ahrens attributes to Eratosthenes.

This collection is too wide. As appears from the foregoing examination of the **II** and **D** line of MSS., **D** is a composite MS., and of its tributaries that which represents the best tradition (**II**²) did not include **xxii**, **xxvi**, or **xxvii**. The assignment of the collection to Eratosthenes is merely hypothesis.

The scope of this edition makes a full examination of

these points impossible. I can give only a summary of the results, as they appear trustworthy, and must reserve a more minute discussion for another place:—

The Scholia afford a base of discussion. We have pre-Byzantine Scholia and Arguments only to i-xviii, xxviii-xxx. Scholiasts are cited by name in *Idylls* i, ii, iii, iv, v, vii. Arg. xii is from Eratosthenes. Munatios is mentioned in Arg. iii, vii, xvii; Schol. ii. 100, vii. 106, 138.

(1) This Eratosthenes lived in the time of Justinian (see Ahrens, *Poet. Bucol.* ii, p. 33); he is the author of an epigram, *A. Pal.* vi. 78, showing marked imitation of Theocritus, and may unhesitatingly be regarded as an editor of our poet, and author of part of the Scholia. It is remarkable that Arg. xii and no other is attributed to him; moreover this argument differs from all the rest in form. It is a probable conclusion that Eratosthenes added *Id.* xii to a collection already existing, *with Scholia*. This cannot have been Ahrens' third collection, since, of the poems therein, many have no Scholia at all; and it is hardly conceivable that they should have been entirely lost. Note further: Eratosthenes is never mentioned as a commentator. Is this because he is the author of our Scholia in their final form? Eratosthenes' *Theocritus* contained therefore:

i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xviii, xxviii-xxx (the order of i-xvii appearing in k).

(2) We shall have Munatius' edition, appearing shortly before Eratosthenes', and of the same contents, save that xii is not included. Munatius introduced with his commentary several notices concerning Theocritus' parentage (Arg. *Id.* iii, vii, xvii). It was to his edition in all probability that the epigram was affixed—

ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος ὃς τὰδ' ἔγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης·
μοῦσαν δ' ὀθνεῖην οὖτιν' ἐφειλκυσάμην.

The last line meaning 'I have introduced no alien Muse,' i.e. no song from another hand; and distinguishing Munatius' edition of *Theocritus* only from

(3) an earlier edition of the bucolic poets. This early

Corpus bucolicorum may be taken to have included Theocr. i, iii-xi, Bion, Moschus, perhaps Philetas, and others.

(4) There are left over from these three editions, *Idylls* xxii, xxiv, xxvi (the Berenice), xxv, Megara. These would together form a convenient *biblion*, and could be classed roughly as *ἔπη ἡρωικά*. They must have existed without Scholia, if they existed together, and that they did exist together is rendered probable by their conjunction in D³.

It is uncertain whether the Epigrams ever existed in separate form after the compilation of the Anthology of Meleager.

On this line of argument therefore we are led to accept and reject just the same poems as by the argument from our existing or demonstrable MSS.

B. External evidence: citation and imitation.

Citations are made by grammarians from xviii. 49; viii. 66; xxiv. 138; xxii. 72, 137; xxvi. 1; xxviii. 1; xxv (Hiller, *Beiträge*, p. 65). These can be seen in full in Ahrens' edition at foot of text.

Arguments from imitation have little weight owing to the impossibility of proving that the imitation must be from Theocritus.

There is certain evidence that Theocritus wrote poems which have not been preserved. A fragment of the Berenice has come down to us; and Eustathius and Servius quote or allude to others (see Meineke, p. 397). Suidas has a curious note: Θεόκριτος ἔγραψε τὰ καλούμενα βουκολικά ἔπη Δωρίδι διαλέκτῳ· τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῦτα· Προϊτίδας· ἐλπίδας· ὕμνους· ἡρώϊας· ἐπικήδεια μέλη (so Bekker, *ἐπικήδεια, μέλη*, Birt)¹· ἐλεγείας· ἰάμβους ἐπιγράμματα. We do not know the origin of the above statement, nor who the *τινὲς* were; nor whether Suidas means isolated poems or *βιβλία* bearing the above titles. Attempts have been made to identify the names with the poems in our Theocritus¹: βουκολικά ἔπη, i-xi, xxvii, &c.; ἐλπίδες, xxi; ὕμνοι, xvii, xvi, xxii; ἡρώϊαι, xxvi, xviii; ἐπικήδεια, Epit. Adonidis, Epit. Bionis; μέλη, xxviii, xxix, xxx; ἐλεγείαι, viii; ἰάμβοι and

¹ Notably by Birt, *Antikes Buchwesen*.

ἐπιγράμματα, Epigrams. Even if this is the right method the identification of ἐλεγείαι and ἱamboi is unlikely. By the first is more likely meant some of the epigrams, if not poems, altogether lost: for ἱamboi we might read μιμίamboi a confused description of xv and the mimes. The Προϊτίδες are left out of account. J. A. Hartung thinks that Vergil may betray knowledge of the poem in *Ecl.* vi. 48:

‘Proetides implerunt falsis mugitibus agros.’

The story is certainly current in Alexandrian literature (Call. *Dian.* 233 *sqq.*), and was dealt with by *Bacchylides* (xi), a poem which Callimachus obviously knows. It is possible enough that Theocritus wrote such a poem (on the model of xxvi), but no proof for or against can be adduced.

Not much importance attaches to the statement that one Marianus (400 A. D.) paraphrased Theocritus in 3150 iambic verses. He probably included the other pastoral poets.

C. Internal evidence.

In *Id.* xx we notice as untheocritean:—

(1) The large proportion of uncontracted forms—φιλέειν (4), λαλέεις (7), νοσέονται (9) &c.

(2) The forms—ἐμείο, συνεχές, ἦφαρ, στομάτων, ἀδέα, κρίσσω, ἐμμί, ἦδέ, πολλόν.

(3) The words—βοηνόμον, ἄγροικος, δονέω, δώνακι, πλαγιαύλφ, ἀνά (of time), ἀνέρι βούτῃ separated. Contrast i. 86; vi. 7; vii. 32.

The poem is full of reminiscences of Theocritus—xxvii=xi. 38; xxi *sqq.*=vi. 34; xxvi=xi. 19; xxx=xi. 76 (see Meineke, p. 328). [κρήγνον=‘true,’ see *ad loc.*]

(4) In metre the poem is far more dactylic than the genuine pieces, the proportion of dactyls to spondees in the first five feet being 5·08:1 as against 3·5:1 in Theocr. *Id.* iii. In Theocr. iv it is 2·33:1 (cf. Kunst, *De versu Theocr.*, p. 10; Legrand, *Étude*, p. 329).

Still more decisive is the general tone of the poem. The contrast of town and country manners is not a Theocritean motive. There is no setting, or localization. To whom is it addressed?

The piece is obviously of later authorship, but who wrote

it has mercifully been forgotten (see further, Hiller, *Beiträge*, p. 70).

xxiii was apparently known to Ovid (see note on v. 16), but this proves nothing for authorship. The motive becomes a commonplace in the writers of so-called romance (Charito, *E.* 10; Ovid, *Met.* xiv. 701). The evidence of style and metre is the same as for xx. The tone is maudlin and namby-pamby. In language note untheocritean: ἀπηνέος, ἀειρήν, τὸν βροτόν (11), ἐθέλω with accus., σβέσσω (Theocr. uses the σσ only in aorist), οὐδὲ ἔν, πῶς (for ὅπως), ὑποπτεύησι.

xix resembles Bion iv (Meineke) in conception, and may be with probability ascribed to that poet (so Valck., Hermann, and others).

xxvii is condemned by style, and by the coarseness of its tone. The language also obviously belongs to a late writer ἰδὲ πῶς, δίδου ὄφρα φιλάσω for δίδου φιλάσαι, μίτρᾱν. Untheocritean are σείο, ναὶ μάν, Παφία.

xxi is a far more important poem, and has been thought fully worthy of Theocritus. 'There is nothing in Wordsworth,' writes Mr. Lang, 'more real, more full of the incommunicable sense of nature, rounding and softening the toilsome days of the aged and the poor, than the Theocritean poem of the Fisherman's Dream.'

But a piece worthy of Theocritus is not necessarily a Theocritean piece, and the 'nature' of xxi is not the nature of Theocritus.

The evidence of language is strong: αἰφνίδιον, μελεδώνη, ἐγγύθι, ἀθλήματα (new sense); θλιβομένην ('narrow'), τρυφερόν (new sense), προσέναχε, φίλος πόνος, ἤρεθον, μινύθειν, σιδάροις (pl.), τραφερών, ἡρέμα, ὄμοσα δ' οὐ, ταρβῶ, ἐπιμύσσησι, φυκίδεις, Ποσειδάωνι, ἰχθῦα, ἰχθῦν—all these are untheocritean. The rhythm of v. 15 is unparalleled. The long list of implements in v. 10 *sqq.* is foreign to our poet's style.

Still less than Theocritus is Bion the author: the spondaic character of the verse alone proves this; and there is no evidence that Bion or Moschus ever wrote realistic poems.

A much stronger case could be made out for assigning the poem to Leonidas of Tarentum, or at any rate to a close imitator of that writer:—

ἰχθύος (6) sing., cf. *A. Pal.* vii. 504 κίχλης καὶ σκάρου ἰχθυοβολεύς. φυκίοντα δέλητα, cf. *A. Pal.* vii. 504 πετρήσσαν (living under rocks); vii. 273 ἀπήρσσα καταγίς (from the heights). θλιβομένην (pres. part.), cf. *A. Pal.* vii. 665 πεπταμένους αἰγιαλούς. ὕπνον ἀπώσάμενοι, cf. *A. Pal.* vii. 726 ἀπώσατο πολλάκις ὕπνον.

Leonidas' epigrams, *A. Pal.* vi. 4; vii. 295; vii. 504, are 'fisher epigrams.' The first is a dedication from the fisher *Diophantus*. xxi is addressed to Diophantus. The second is on the death of Theris who ζῆταν' ἐν καλύβῃ σχοινίτιδι λύχνος ὅποια, cf. xxi. 7. The list of implements in xxi is thoroughly Leonidean (*A. Pal.* vi. 4, 205, 204, 296, 35).

Leonidas is essentially a poet of humble life and workers (cf. *A. Pal.* vi. 288; vii. 726). He is remarkable for his bold use of new words, or old words in new senses. True, we know Leonidas only as an epigrammatist, and one of no great note; but *A. Pal.* vii. 736, 295, 472; vi. 300, show a certain pathos and poetic power; and though xxi shows a humour not found in Leonidas, yet the elaboration and conception of the poem are of the simplest and not beyond the power of the Tarentine. There is evidence, finally, that even before Meleager's time the poems of Leonidas and Theocritus had been confused (cf. note prefatory to Epigrams).

The only objections to recognizing Leonidas as author are (1) the form of such lines as 16, 56, 60—not paralleled from Leonidas (cf. Geffcken, *Leonidas von Tarent*, p. 142); (2) the representation of humble life is a common motive both in New Comedy and afterwards (Plaut. *Rudens*; Herondas; Geffcken, *op. cit.*, p. 137); (3) that we do not know of Leonidas as an author of anything but epigrams.

Reitzenstein's judgement is worth quoting (*Epigram und Skolion*, p. 152): 'Anders ist der Stil der Ἀλκίς, sie können nicht dem Leonidas gehören, trotz der weiten Aufzählung der Fischergeräte, einzelner kühner Wörter, ja einer direkten Entlehnung aus Leonidas. Dann sind die Ἀλκίς aber von einem Nachahmer des Tarentiners, welcher seinerseits die pomphafte Sprache desselben herabgestimmt und gemildert hat.' But it is not impossible that Leonidas himself modified

his style under the direct influence of Theocritus in Cos.

The question of xxv and Megara is much more difficult. That they are by the same author is now generally accepted; who this author was is still *sub judice*¹.

(1) The two poems are conjoined in the MSS. (Π Π² Φ Φ^m); community of authorship being obviously assumed.

(2) Internal evidence: the two poems have a large number of words in common which do not occur elsewhere in the *Corpus bucolicorum*, e.g. ἀθέσφατος, ἄμοτος (as adj.), γόνος, δεδεγμένος, ἐκπάγλους, βίη Ἡρακληείη, κλάειν, κ.τ.λ.; cf. αἰνολέοντα, xxv; αἰνοτόκεια, Meg. (Legrand, *Étude*, p. 264). The metrical structure of the two is much the same, allowance being made for the difference of the character of the persons (Hiller, *Beitr.*, p. 63). The vocabulary of both is partly Homeric, partly that of the new epic, though xxv contains the more unhomeric words.

The evidence of metre is instructive. There are four general 'laws' of the hexameter observed in Alexandrian writers²:—

(1) A trochee or dactyl in the second foot must not be formed by a word commencing in first foot.

(2) The masculine caesura in third foot must not be preceded by an iambic word.

(3) Masculine caesura and diaeresis in both third and fifth foot of same line is forbidden.

(4) Diaeresis in fifth arsis is only allowed when the verse contains *weak* caesura and third foot is followed by a long word.

Theocritus neglects these laws entirely in his pastorals and mimes, e.g. first law, vii. 14, 38, 65, &c.; second law, ii. 76, 126, 130, &c.; third law, x. 11, 39, &c.; fourth law, xi. 7, 71, &c.

In the *epic idylls* (among which reckon xiii, xvii, xxii,

¹ See Hiller, *Beiträge*, p. 66; L. Genther, *Über Theocr.* xxv und Moschus iv, Luckau, 1898. Legrand, *Étude*, p. 17, accepts xxv, says nothing about Megara.

² See Meyer, *Zur Geschichte des griech. und latein. Hexam.*; cf. Geffcken, *op. cit.*, p. 141 sqq.

xxiv, xxv, Megara) the number of places where the laws are neglected are (if my counting is correct):

| | xiii | xvii | xxii | xxiv | xxv | Megara |
|------------------|-------|------|------|------|-----|--------|
| First law. . . 4 | 5 | 8 | 5 | 14 | 7 | |
| Second law. . 3 | 2 | 5 | 1 | 13 | 2 | |
| Third law . . 1 | 1 (?) | 5 | 0 | 2 | 0 | |
| Fourth law. . 2 | 6 | 11 | 5 | 11 | 6 | |

Enclitics are counted as forming one word with the preceding. In fourth law if preposition + noun is counted as *one word*, xvii will lose one extra, xxii will lose six extra, xxiv will lose three extra, xxv will lose two extra, Megara will lose two extra.

The Megara resembles xxiv and xvii most nearly. xxii is especially lax in third, xxv in second; but all six poems agree pretty closely, but differ from the practice of other writers. Moschus, to whom the Megara was assigned by Stephanus, neglects in the *Europa* the first law four times, second twice, third twice, but fourth *never*.

In structure there are striking resemblances. Both begin and end with striking abruptness. Both narrate an episode in Heracles' life through the speech of persons in the poem, not directly from the poet. And while the tone of the two differs widely it differs no more than is necessitated by the difference of characters. The strong virility of xxv suits Heracles and his manly companion; the complaining frightened tone of the Megara suits the unhappy women-folk. More might perhaps be made of the absence of any 'setting' in 'Megara,' but if we have been right in concluding that Theocritus not seldom follows Bacchylides as a model, here again we might see a trace of the lyric poet's influence. The Megara bears a most striking resemblance to Bacchylides' *Ode* xviii (dialogue of Aegeus and Medea), in which an exploit of Theseus is told of.

There seems then good reason to go back on the judgement of Stephanus, and to assign xxv and Megara to the same author.

For making this author Theocritus we have—

(1) MSS. evidence of Φ^m , Π , Π^2 in all of which good

archetypes the two poems are put among undoubtedly Theocritean pieces. The Florentine MS. S has the Megara alone after pieces by Moschus, but without name of author, while the preceding are all entitled Μόσχου.

(2) Internal evidence of style, metre, and language; for while many words occur in these poems which do not occur elsewhere in Theocritus, the same is true of **xxii** and **xxiv**, and the general use of language and idiom is Theocritean. For Theocritus tells strongly the method of handling the myths. 'Theocritus takes pleasure in surrounding the events of fable with minute familiar details; in showing that the ancient heroes had not always a heroic gait, and that their exploits do not stand altogether apart from the actions of daily life' (Legrand, p. 184). This is true of **xiii**, **xxii**, **xxiv**, **xxv**, equally; to a rather less extent of Megara. It is characteristic of the school of Philetas, and Hermesianax (*supra*, p. 29), to which Theocritus belongs. Further, **xxv** shows the rapid narrative power which marks **xxii** and the first part of **xxiv**. On the whole the argument for accepting the poems as genuine is considerably stronger than that for rejecting them.

D.—The Pastoral.

'The history of the pastoral,' writes Prof. Conington, 'shows how easily the most natural form of composition may pass into the most artificial.' The reason of this is that practically all pastoral poetry subsequent to Theocritus is an imitation of an imitation, and becomes, as Plato would say, three degrees removed from truth. The name moreover has been grossly misused, and while it covers a multitude of sins against good taste, much poetry that is really pastoral in the Theocritean sense is excluded.

Strictly understood pastoral poetry must be defined not by its *form* so much as by its *contents*. It is a comedy of rustic character and speech, brief, written to please not to instruct, in dialogue or monologue drawn from the life.

Theoc. *Id.* iii, iv, v, x, are the most perfect examples. Song has nothing essential to do with the pastoral. Theoc. iv lacks it, but is most truly a pastoral. But song is generally introduced because one of the most salient features of Greek peasant life was the singing-match, and this afforded at once both an easy and a graceful subject for composition. Hence *Id.* v, vi, viii, ix, contain singing-matches; *Id.* i repeats one well-known song; *Id.* iii, xi, x, contain monodies, yet always such as might be heard in Greece.

The result was fatal for the pastoral; the charm of form became the essential; the truth of the representation to country life became of secondary importance, and finally was left altogether out of sight. Theocritus himself must be held responsible in part for the change.

The shepherds of the beautiful first idyll are shepherds in name rather than in vocation; in *Id.* vii we have, as before noted, an imitation of the country singing-match, in two poets who disguise their names but not their personality. Yet here there is nothing to offend: nothing to disgust us by its hopeless unreality. It is only when we come to the imitators of Theocritus that we see that the pastoral has become merely a fashionable setting for any incongruous thought. There is no trace of any study of the country in Bion and Moschus; Vergil's *Eclogues* are echoes of Theocritus, exquisite in sound, but signifying anything rather than Italian peasant life: the story of Vergil's farm; of Julius Caesar's deification, of Gallus' love-story. Kings, statesmen, and poets must all be shepherds, and sing songs, whether the shepherds of their country sang or no; in their shepherd dress and under their shepherd names they must discourse of affairs of state or church, as in Milton's *Lycidas* and in the *Shepherd's Calendar*. Each step taken is but slight. The plaint for Daphnis leads easily to the plaint for Bion; that to Vergil's 'Gallus,' to 'Lycidas,' to 'Thyrsis.' The form develops, but does not change materially; but the matter changes from the simple 'rural ditty' to the 'strain of higher mood.' Meanwhile real pastoral poetry as Theocritus made it—the mirror held up to country life—found but little favour. The trammels of classical form prevented it. If one wrote in the style of Theocritus he

did not represent life as it was in other lands than Greece ; if he wrote of life as he saw it, he had to desert the sacred classical form and still more sacred diction. Consequently the most of so-called pastoral is imitation of an imitation—fit for a boyish exercise alone.

The sketch of rustic manners passes to prose. In verse the spirit of Theocritus breathes—because the form is dropped—in the German Hebel, in some of Burns' narrative poems, and in Lord Tennyson's *Northern Farmer*.

ΘΕΟΚΡΙΤΟΥ ΕΙΔΥΛΛΙΑ

I

ΘΥΡΣΙΣ Η ΩΙΔΗ

ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πῖτυς αἰπόλε τήνα,
ἃ ποτὶ ταῖς παγαῖσι μελίσσεται, ἀδὺ δὲ καὶ τὸ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ
αἶκα τήνος ἔλη κεραδὸν τράγον, αἶγα τὴ λαψῇ.
αἶκα δ' αἶγα λάβῃ τήνος γέρας, ἐς τὴ καταρρεῖ
ἃ χιμάρος· χιμάρω δὲ καλὸν κρέας, ἔστέ κ' ἀμέλξης.

ΑἰΠΟΛΟΣ

Ἄδιον ὦ ποιμὴν τὸ τεδὸν μέλος ἢ τὸ καταχῆς
τῇν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
αἶκα ταὶ Μοῖσαι τὰν οἶδα δῶρον ἄγονται,
ἄρνα τὸ σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη
τῇναις ἄρνα λαβεῖν, τὸ δὲ τὰν διν ὑστέρων ἀξῇ.

ΘΥΡΣΙΣ

Λῆς ποτὶ τὰν Νυμφᾶν, λῆς αἰπόλε τεῖδε καθίξας,
ὥς τὸ κάταπτες τοῦτο γέωλοφον αἶ τε μνρικαί,
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομῆσῶ.

ΛΙΠΟΛΟΣ

Οὐ θέμις ὦ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν 15
 συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἡ γὰρ ἀπ' ἀγρᾶς
 τανικά κεκμακῶς ἀμπαύεται· ἔστι δὲ πικρός,
 καὶ οἱ αἰεὶ δρίμεια χολὰ ποτὶ ρινὶ κάθηται.
 ἀλλὰ τὸ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἄλγε' αἰίδες
 καὶ τὰς βουκολικᾶς ἐπὶ τὸ πλεόν ἵκεο μοίσας, 20
 δεῦρ' ὑπὸ τὰν πετέαν ἐσδώμεθα, τῷ τε Πριήπῳ
 καὶ τὰν Κραναιᾶν κατεναντίον, ᾧ περ ὁ θῶκος
 τήνος ὁ ποιμενικὸς καὶ ταὶ δρῦες. αἱ δέ κ' αἰέσης
 ὥς ὄκα τὸν Λιβύαθε ποτὶ Χρόμιν ᾗσας ἐρίσδων,
 αἶγα δέ τοι δωσῶ διδυματόκον ἐς τρεῖς ἀμέλξαι, 25
 ἂ δὲ ἔχοισ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,
 καὶ βαθὺν κισσύβιον κεκλυσμένον ἀδεί κηρῷ,
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.
 τῷ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,
 κισσὸς ἐλιχρύσῃ κεκονιμένος· ἃ δὲ κατ' αὐτὸν 30
 καρπῷ ἔλιξ εἰλείται ἀγαλλομένα κροκέντι.
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα τέτυκται,
 ἀσκητὰ πέπλω τε καὶ ἄμπυκι. παρ δέ οἱ ἄνδρες
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος 34
 νεικείουσ' ἐπέεσσι. τὰ δ' οὐ φρενὸς ἅπτεται αὐτᾶς·
 ἀλλ' ὄκα μὲν τήνον ποτιδέρκεται ἄνδρα γελαῖσα,
 ἄλλοκα δ' αὖ ποτὶ τὸν ρίπτει νόον. οἱ δ' ὑπ' ἔρωτος
 δηθὰ κυλοιδιώντες ἐτώσια μοχθίζοντι.
 τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται
 λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει
 ὁ πρέσβυς, κάμνοντι τὸ καρτερὸν ἀνδρὶ ἐοικώς. 41

22. Κραναιᾶν Ahrens : κρανίδων p k : κρανιάδων vulg.

φαίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν·
 ὧδέ οἱ ῥόθηκαντι κατ' αὐχένα πάντοθεν ἴνες
 καὶ πολιῶ περ ἔοντι, τὸ δὲ σθένος ἄξιον ἄβας.
 τυτθὸν δ' ὅσον ἀπώθεν ἀλιτρύτοιο γέροντος 45
 πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἀλωά,
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαισὶ φυλάσσει
 ἡμενος· ἀμφὶ δέ νιν δὺ' ἀλώπεκες ἃ μὲν ἂν ὄρχως
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα
 πάντα δόλον κεύθοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν 50
 φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.
 αὐτὰρ δὲ γ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας
 οὔτε φυτῶν τοσσήνον, ὅσον περὶ πλέγματι γαθεῖ.
 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὕγρὸς ἄκανθος·
 αἰολικόν τι θέαμα, τέρας κέ τυ θυμὸν ἀτύξαι. 56
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγὰ τ' ἔδωκα
 ὦνον καὶ τυρβέντα μέγαν λευκοῖο γάλακτος·
 οὔδ' ἐτι πῶ ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
 ἄχραντον. τῷ καὶ τυ μάλα πρόφρων ἀρεσαίμαν, 60
 αἰκά μοι τὸ φίλος τὸν ἐφίμερον ὕμνον αἰείσης.
 κοῦτί τυ κερτομέω. πόταγ', ὦγαθέ· τὰν γὰρ αἰοιδὰν
 οὔτ' ἐπ' αἰς Ἀΐδαν γε τὸν ἐκλελάθοντα φυλαξεῖς

ΘΥΡΣΙΣ

Ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
 Θύρσις ὅδ' ὥξ Αἶτνας, καὶ Θύρσιδος ἀδέα φωνά. 65
 πᾶ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα
 Νύμφαι;

50. κεύθοισα Schol. : τεύχοισα MSS.
lateat corruptela; vid. notas.
αἰολικόν k : αἰολίχον Ahrens.

51. Haud dubium quin
56. αἰολικόν Schol. k :

ἡ κατὰ Πηνειῷ καλὰ τέμπεα ; ἡ κατὰ Πίνδῳ ;
οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἶχετ' Ἀνάπῳ,
οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἄκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο, 71
τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
πολλαὶ οἱ παρ ποσσὶ βῆες, πολλοὶ δέ τε ταῦροι,
πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
ἦνθ' Ἑρμῆς πράτιστος ἀπ' ὄρεος, εἶπε δέ· “ Δάφνι,
τίς τυ κατατρύχει ; τίνος ὦγαθὲ τόσσον ἐρᾶσαι ; ”

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
ἦνθον τοὶ βοῦται, τοὶ ποιμένες, ὥπόλοι ἦνθον· 80
πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
κῆφα· “ Δάφνι τάλαν, τί τὸ τάκεαι, ἃ δέ τε κῶρα
πάσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται—

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς—
ζάτεισ' ; ἃ δύσερῶς τις ἄγαν καὶ ἀμήχανος ἐσσί. 85
βούτας μὰν ἐλέγευ, νῦν δ' αἰπόλῳ ἀνδρὶ ἔοικας.
ὥπόλος ὅκκ' ἐσορῇ τὰς μηκάδας οἷα βατεῦνται,
τάκεται ὀφθαλμῶς, ὅτι οὐ τράγος αὐτὸς ἔγεντο.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
καὶ τὸ δ' ἐπεὶ κ' ἐσορῆς τὰς παρθένους οἷα γελᾶντι,
τάκεαι ὀφθαλμῶς, ὅτι οὐ μετὰ ταῖσι χορεύεις.” 91
τὼς δ' οὐδὲν ποτελέξαθ' ὁ βουκόλος, ἀλλὰ τὸν αὐτῷ
ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας·

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
ἦνθέ γε μὰν ἀδεία καὶ ἃ Κύπρις γελαίοισα, 95

82. vulgo post τάκεαι signum interrog. post ζάτεισ' colon.

λάθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
 κείπε· “τύ θην τὸν Ἔρωτα κατεύχεο Δάφνι λυγιξεῖν
 ἧ ῥ' οὐκ αὐτὸς Ἔρωτος ὑπ' ἀργαλέῳ ἐλυγίχθης;”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· “Κύπρι βαρεῖα,
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής· 101
 ἦδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν·
 Δάφνις κῆν Ἀίδα κακὸν ἔσσεται ἄλγος Ἐρωτι.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ λέγεται τὰν Κύπριν ὁ βουκόλος—ἔρπε ποτ' Ἴδαν,
 ἔρπε ποτ' Ἀγχίσην. τῆνεῖ δρύες, ἔνθα κύπειρος· 106
 ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
 ὠραῖος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει.
 καὶ πτώκας βάλλει καὶ θηρία πάντα διώκει. 110

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
 αὐθις ὅπως στασῇ Διομήδεος ἄσσον ἰοῖσα,
 καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὦρεα φωλάδες ἄρκτοι, 115
 χαίρεθ'. ὁ βουκόλος ὕμμιν ἐγὼ Δάφνις οὐκέτ' ἀν' ὕλαν,
 οὐκέτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,
 καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 Δάφνις ἐγὼν ὅδε τήνος ὁ τὰς βόας ὥδε νομεύων, 120
 Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὥδε ποτίσδων.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ Πὰν Πάν, εἴτ' ἐσσι κατ' ὦρεα μακρὰ Λυκαῖω,

105. ὦ Valck. : οὗ vulg. : εἰ Ahrens, Haupt. 106. ἐνθα
 Ch. : ὅδε vulg. [107. hic legitur in MSS. versus ex 5. 46
 translatus.]

εἴτε τὺ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ
νᾶσον

τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἡρίον αἰπύ τε σᾶμα 125
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγῆτόν.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.

ἔνθ' ὦναξ καὶ τάνδε φέρει πακτοῖο μελίπνουν

ἐκ κηρῷ σύριγγα καλάν, περὶ χεῖλος ἐλκτάν.

ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἄιδαν ἔλκομαι ἤδη. 130

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.

νῦν δ' ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,

ἀ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·

[πάντα δ' ἑναλλα γένοιτο, καὶ ἀ πίτυς ὄχνας ἐνεΐκαι.]

Δάφνις ἐπεὶ θνάσκει· καὶ τὼς κύνας ὠλαφος ἔλκοι,

κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι γαρύσαιντο. 136

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.

χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα

ἤθελ' ἀνορθῶσαι· τά γε μὰν λῖνα πάντα λελοίπει

ἐκ Μοιρᾶν, χῶ Δάφνις ἔβα ῥόον. ἔκλυσε δῖνα 140

τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.

καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν

ἀμέλξας

σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι,

χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ᾄσω. 145

Αἰπολός

Πλήρῃς τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,
πλήρῃς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις
ἀδείαν, τέττιγος ἐπεὶ τύγα φέρτερον ἄδεις.

125. λίπε μῖον vulg. : correx. Lambin, Bos.

ἡνίδε τοι τὸ δέπας· θᾶσαι φίλος, ὥς καλὸν δοδεῖ·
 Ὡρᾶν πεπλυσθαί νιν ἐπὶ κράναισι δοκησεῖς. 150
 ᾧδ' ἴθι Κισσαίθα, τὸ δ' ἀμελγέ νιν. αἱ δὲ χίμαιραι,
 οὐ μὴ σκιρτασεῖτε, μὴ ὁ τράγος ὕμνιν ἀναστῇ.

II

ΦΑΡΜΑΚΕΥΤΡΙΑΙ

Πᾶ μοι ταὶ δάφναι; φέρε Θεστυλί· πᾶ δὲ τὰ φίλτρα;
 στέψον τὰν κελέβαν φοινικέῳ οἶδς ἁώτῳ,
 ὥς τὸν ἐμὸν βαρὺν εὖντα φίλον καταθύσομαι ἄνδρα,
 ὃς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδέποθ' ἵκει,
 οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές. 5
 οὐδὲ θύρας ἄραξεν ἀνάσσιος. ἦ ρά οἱ ἀλλᾶ
 ᾗχετ' ἔχων ὃ τ' Ἔρωσ ταχινὰς φρένας ἅ τ' Ἀφροδίτα;
 βασιεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν
 αὔριον, ὥς νιν ἴδω, καὶ μέμψομαι οἷά με ποιεῖ.
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλὰ Σελάνα, 10
 φαῖνε καλόν· τιν γὰρ ποταεῖσομαι ἄσυχχα, δαῖμον,
 τᾷ χθονία θ' Ἑκάτα, τὰν καὶ σκύλακες τρομέοντι
 ἐρχομέναν νεκύων ἀνά τ' ἡρία καὶ μέλαν αἶμα.
 χαῖρ' Ἑκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὁπάδει
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτέ τι Κίρκης 15
 μήτέ τι Μηδείας μήτε ξανθᾶς Περιμήδας.

Ἴνυγς, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

152. σκιρτασεῖτε Porson: σκιρτάσῃτε vulg.

II. 3. βαρὺν εὖντα Steph.: βαρυνεῦντα vulg. καταθύσομαι vulga-
 tam retinui, vid. notas, cf. vv. 10, 159. II. ἄσυχχα δαῖμον
 Kiessling et posteriores, perverso sensu.

ἀλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε
 Θεοτυλί. δειλαία, πᾶ τὰς φρένας ἐκπεπτάσαι;
 ἦ ρά γε τρισμυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαί; 20
 πάσσο' ἅμα καὶ λέγε ταῦτα· “ τὰ Δέλφιδος ὅστια
 πάσσω.”

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 Δέλφιδ' ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
 αἶθω· χῶς αὐτα λακεῖ μέγα καππυρίσασα
 κήξαπινὰς ἄφθη, κούδ' ἐσποδὸν εἶδομες αὐτὰς, 25
 οὔτω τοι καὶ Δέλφιδ' ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ὥς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδ'.
 χῶς δινεῖθ' ὅδε ρόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30
 ὥς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 νῦν θυσῶ τὰ πίτυρα. τὸ δ' Ἄρτεμι καὶ τὸν ἐν Ἀἰδα
 κινήσας ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο.
 Θεοτυλί, ταὶ κύνες ἅμμιν ἀνὰ πτόλιν ὠρύονται. 35
 ἂ θεὸς ἐν τριβόδοισι· τὸ χαλκίον ὥς τάχος ἄχει.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἠνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·
 ἂ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία,
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἐς τρεῖς ἀποσπένδω καὶ τρεῖς τάδε πότνια φωνέω·
 εἴτε γυνὰ τήνῳ παρακέκλιται εἴτε καὶ ἀνὴρ,

20. τρισμυσαρὰ e conl. Stadtmüller: τοι μυσ. vulg. 33, 34.
 Quam voluit k lectionem exhibui.

τόσσον ἔχοι λάθας, ὅσσόν ποκα Θησέα φαντὶ 45
ἐν Δία λασθῆμεν ἐνπλοκάμῳ Ἀριάδνας.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἵππομανὲς φυτὸν ἐστὶ παρ' Ἀρκάσι· τῷ δ' ἐπὶ πᾶσαι
καὶ πῶλοι μαίνονται ἀν' ὥρεα καὶ θοαὶ ἵπποι.
ὥς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι 50
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαίστρας.

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφει,
ὡγὼ νῦν τίλλουσα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.
αἰαὶ Ἑρῶς ἀνιηρέ, τί μεν μέλαν ἐκ χροὸς αἷμα 55
ἐμφὺς ὥς λιμνᾶτις ἄπαν ἐκ βδέλλα πέπωκας;

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
σαύραν τοι τρίψασα ποτὸν κακὸν αὔριον οἰσῶ.
Θεστυλί, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταυθ' ὑπόμαζον
τᾶς τήνω φλιᾶς καθ' ὑπέρτερον, ἅς ἐτι καὶ νύξ, 60
καὶ λέγ' ἐπιφθύζουσα· “τὰ Δέλφιδος ὅστιά μᾶσσω.”

Ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65
ἦνθ' ἂ τῷ βούλοιο κανηφόρος ἄμμιν Ἀναξὼ
ἄλσος ἐς Ἀρτέμιδος, τᾷ δὴ τόκα πολλὰ μὲν ἄλλα
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λείαινα.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καί μ' ἂ Θευχαρίδα Θραῖσσα τροφὸς ἂ μακαρίτις 70
ἀγχίθυρος ναίοισα κατεύξατο καὶ λιτάνευσε
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μεγάλοιτος
ὁμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα,

60. νύξ Bücheler: νῦν MSS.
Ahlwardt.

62. πάσσω MSS.: corr.

κάμφιστεिलाμένα τὰν ξυστίδα τὰν Κλεαρίστας. 74

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
ἤδη δ' εὔσα μέσον κατ' ἀμαξιτόν, ᾗ τὰ Λύκωνος,
εἶδον ὁμοῦ Δέλφιν τε καὶ Εὐδάμιππον ἰόντας.
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
στήθεα δὲ στίλβοντα πολὺ πλέον ἢ τὸ Σελάνα,
ὡς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
χῶς ἴδον, ὡς ἐμάνην, ὥς μεν πέρι θυμὸς ἰάφθῃ
δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦτέ τι πομπᾶς
τήνας ἐφρασάμαν, οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον
ἔγνω· ἀλλὰ μέ τις καπυρὰ νόσος ἐξεσάλαξε, 85
κείμεν δ' ἐν κλιντῇρι δέκ' ἅματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καὶ μεν χρῶς μὲν ὁμοῖος ἐγένετο πολλάκι θάψῳ,
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ
ὅστί' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα 90
ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾶδεν;
ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
χοῦτω τᾷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα· 94
“εἰ δ' ἄγε Θεοστυλί μοι χαλεπᾶς νόσῳ εὐρέ τι μῆχος.
πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα
τήρησον ποτὶ τὰν Τιμαγήτοιο παλαιίστραν·
τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἀδὸ καθῆσθαι.”

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
“κῆπεί κά νιν ἑόντα μάθης μόνον, ἄσυχᾳ νεῦσον, 100
κεῖφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφαγέο τᾶδε.”

77. Δέλφιν ὁμοῦ τε MSS. : corr. Meineke.
restituit Ziegl. scholiis fretus : ἐφαλάπαξε vulg.

85. ἐξεσάλαξε

ὥς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὥς ἐνόησα
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ—

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐν δὲ μετώπῳ 106
ιδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἑέρσαις,
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ
κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
ἀλλ' ἐπάγην δαγῦδι καλὸν χρῶα πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς δμματα πήξας
ἔξετ' ἐπὶ κλιντῇρι καὶ ἐζόμενος φάτο μῦθον·
ἦ ῥά με Σιμαίθα τόσον ἔφθασας, ὅσσον ἐγὼ θην
πρᾶν ποκα τὸν χαρίεντα τρέχων ἔφθασσα Φιλῖνον,
ἐς τὸ τεδὸν καλέσασα τόδε στέγος ἦ με παρῆμεν. 116

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
ἦνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον Ἐρωτα,
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοθε πορφυρέαισι περὶ ζώστραισιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καὶ μ' εἰ μὲν κ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ
ἐλαφρὸς

καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῦμαι· 125
εὐδὸν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλασα·
εἰ δ' ἀλλᾶ μ' ὠθεῖτε καὶ ἃ θύρα εἶχετο μοχλῶ,
πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.
φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

118. κεν ἐγὼ Ahrens: κήγῳ vulg.

νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρῶτον ὀφείλειν,
 καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν
 ὧ γύναι ἐσκαλέσασα τεδὸν ποτὶ τοῦτο μέλαθρον 132
 αὐτὼς ἡμίφλεκτον Ἔρωσ δ' ἄρα καὶ Λιπαραίῳ
 πολλάκις Ἑφαίστοιο σέλας φλογερώτερον αἶθει. 134
 φράζεό μευ τὸν ἔρωθ' ὅθεν ἔκετο, πότνα Σελάνα.
 "σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο
 καὶ νύμφαν ἐφόβησ' ἔτι δέμνια θερμὰ λιποῖσαν
 ἀνέρος." ὥς ὁ μὲν εἶπεν· ἐγὼ δέ οἱ ἅ ταχυπειθῆς
 χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων.
 καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ πρόσωπα
 θερμότερ' ἦς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ· 141
 χῶς κά τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,
 ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω.
 κοῦτέ τι τήνος ἐμὶν ἐπεμέμψατο μέσφα τό γ' ἐχθές,
 οὐτ' ἐγὼ αὖ τήνφ. ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας 145
 μάτηρ τᾶς ἀλαᾶς αὐλητρίδος ἅ τε Μελιξοῦς
 σάμερον, ἀνίκα πέρ τε ποτ' ὥρανδον ἔτρεχον ἵπποι
 Ἀῶ τὰν ῥοδόπαχυν ἀπ' Ὠκεανοῖο φέροισαι.
 κεῖπέ μοι ἄλλά τε πολλὰ καὶ ὥς ἄρα Δέλφισ ἐρᾶται,
 κεῖτέ νιν αὐτε γυναικὸς ἔχει πόθος εἴτε καὶ ἀνδρός, 150
 οὐκ ἔφατ' ἀτρεκὲς ἴδμεν, ἀτὰρ τόσον· αἰὲν Ἔρωτος
 ἀκράτῳ ἐπεχεῖτο καὶ ἐς τέλος ὄχετο φεύγων,
 καὶ φάτο οἱ στεφάνοισι τὰ δώματα τήνα πυκασδεῖν.
 ταῦτά μοι ἅ ξείνα μυθήσατο· ἔστι δ' ἀλαθής·
 ἦ γάρ μοι καὶ τρεῖς καὶ τετράκις ἄλλοκ' ἐφοίτη, 155
 καὶ παρ' ἐμὶν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·

142. ὥς κα k : χ' ὥς κά p. vulg.: corr. Ziegler. 146. τᾶς ἐμᾶς k :
 τᾶς ἀμᾶς s : τᾶς γε ἐμᾶς vulg.: τᾶς ἀμᾶς Meineke : τᾶς Σαρμάς
 Lobeck (sic Hiller. Ziegl.) : ἀλαᾶς Ch.

νῦν δέ τε δωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον.
 ἦ ρ' οὐκ ἄλλό τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
 νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κῆμὲ
 λυπῇ, τὰν Ἀίδαο πύλαν ναὶ Μοῖρας ἀραξεῖ. 160
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαμὶ φυλάσσειν,
 Ἀσσυρίῳ δέσποινα παρὰ ξείνοιο μαθοῖσα.
 ἀλλὰ τὸ μὲν χαίροισα ποτ' Ὀκεανὸν τρέπε πάλους,
 πόντι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν.
 χαῖρε Σελεναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165
 ἀστέρες, εὐκῆλοιο κατ' ἀντυγα Νυκτὸς ὁπαδοί.

III

ΚΩΜΟΣ

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
 Τίτυρ' ἐμὴν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἴγας,
 καὶ ποτὶ τὰν κρίναν ἄγε Τίτυρε, καὶ τὸν ἐνὸρχαν
 τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τι κορύψῃ. 5

ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'
 ἄντρον

παρκύπτοισα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;
 ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.

ἡνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὖριον ἀλλά τοι οἰσῶ.

Θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν
 ἀβομβεῦσα μέλισσα καὶ ἐς τεδὸν ἄντρον ἰκοίμαν
 τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ᾗ τὸ πυκάσδῃ.

νῦν ἔγνων τὸν Ἑρωτα· βαρὺς θεός· ἥ ῥα λεαίνας
μαζδὸν ἐθήλαξε, δρυμῶ τέ νιν ἔτρεφε μάτηρ, 16
ὃς με κατασμύχων καὶ ἐς ὀστίον ἄχρῖς ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.
ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις. 20

τὸν στέφανον τίλαί με κατ' αὐτίκα λεπτὰ ποησεῖς,
τόν τοι ἐγὼν Ἀμαρυλλὶ φίλα κισσοῖο φυλάσσω
ἀμπλέξας καλύκεσσι καὶ εὐδόμοισι σελίνοις.—

᾽Ωμοι ἐγῶ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;—

Τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεύμαι, 25
ὥπερ τῶς θύννως σκοπιάζεται ᾽Ολπις ὁ γριπεύς·
καῖκα δῆποθάνω, τό γε μὰν τεδὺν ἀδὺ τέτυκται.

ἔγνων πρᾶν, ὅκα μεν μεμναμένω, εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο, τὸ πλατάγημα,
ἀλλ' αὐτῶς ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ ἀγροῖωτις ἀλαθέα κοσκινόμαντις,
ἀ πρᾶν ποιολογεῦσα Παραιβάτις, οὐνεκ' ἐγὼ μὲν
τὴν ὁλος ἔγκειμαι, τὸ δέ μεν λόγον οὐδένα ποιῇ.

ἥ μὰν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἁ Μέρμνωνος Ἑριθακὶς ἁ μελανόχρως 35
αἰτεῖ, καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

Ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἥ ῥά γ' ἰδησῶ
αὐτάν; ἄσευμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθεῖς,
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστίν.

Ἴππομένης ὅκα δῆ τὰν παρθένον ἤθελε γᾶμαι, 40
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄννευ· ἁ δ' Ἀταλάντα

III. 17. ὀστίον vulg.: ὀστίον Bergk. 29. Post ποτεμάξατο interpuncti.

30. ἀπαλῶ ποτὶ πάχεος Ch.: ἀπαλῶ MSS. optimi: ἀπαλῶ ποτὶ πάχεϊ vulg.

31. ἀγροῖωτις correxit Warton, vid. notas. 32. Παραιβάτις Meineke: παραιβάτις vulg.

ὥς ἶδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χά μάντις ἀπ' Ὀθρυος ἄγε Μελάμπους
ἐς Πύλον· ἃ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη,
μάτηρ ἃ χαρίεσσα περίφρονος Ἀλφεισιβοίης. 45

τὰν δὲ καλὰν Κυθέρειαν ἐν ὥρεσι μᾶλα νομεύων
οὐχ οὕτως ὤδωνις ἐπὶ πλέον ἄγαγε λύσσας,
ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;

ζαλωτὸς μὲν ἐμὴν ὁ τὸν ἄτροπον ὕπνον ἰαύων
'Ενδυμίων, ζαλῶ δὲ φίλα γύναι Ἰασίωνα, 50
ὃς τοσσην' ἐκύρησεν, ὅσ' οὐ πευσεῖσθε βέβαλοι.

'Αλγέω τὰν κεφαλάν, τὴν δ' οὐ μέλει. οὐκέτ' αἰίδω,
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ᾧδὲ μ' ἔδονται.
ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

IV

NOMEIS BATTOΣ KAI KOPYΔΩN

BATTOΣ

Εἰπέ μοι ᾧ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

KOPYΔΩN

οὐκ, ἀλλ' Αἰγῶνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

BATTOΣ

ἦ πᾶ ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγεις;

KOPYΔΩN

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κῆμὲ φυλάσσει.

BATTOΣ

αὐτὸς δ' ἐς τίν' ἀφαντος ὁ βουκόλος ᾤχετο χώραν; 5

ΚΟΡΥΔΩΝ

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ὥχετο Μίλων.

ΒΑΤΤΟΣ

καὶ πόκα τήνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

ΚΟΡΥΔΩΝ

φαντί νιν Ἑρακλῆι βίην καὶ κάρτος ἐρίσδειν.

ΒΑΤΤΟΣ

κῆμ' ἔφαθ' ἅ μᾶτηρ Πολυδεύκεος εἶμεν ἀμείνω.

ΚΟΡΥΔΩΝ

κῶχετ' ἔχων σκαπάναν τε καὶ εἴκατι τουτόθε μᾶλα. 10

ΒΑΤΤΟΣ

πέισαι τοι Μίλων καὶ τὼς λύκος αὐτίκα λυσσῆν.

ΚΟΡΥΔΩΝ

ταὶ δαμάλαι δ' αὐτὸν μυκῶμεναι αἶδε ποθεῦντι.

ΒΑΤΤΟΣ

δειλαῖαί γ' αὐται· τὸν βουκόλον ὥς κακὸν εὗρον.

ΚΟΡΥΔΩΝ

ἦ μὰν δειλαῖαί γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται 15
τῶστία. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέττιξ;

ΚΟΡΥΔΩΝ

οὐ Δᾶν, ἀλλ' ὅκα μὲν νιν ἐπ' Αἰσάροιο νομεύω
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι,
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

IV. 11. vulgatam retinui: πείσαι κε k: πείσαι κα Ahrens, qui nescio quid sibi velit.

ΒΑΤΤΟΣ

λεπτὲς μὰν χῶ ταῦρος ὁ πυρρήχος. εἴθε λάχοιεν 20
τοὶ τῷ Λαμπριάδα, τοὶ δαμόται, ὅκκα θύωντι
τῇ Ἡρᾷ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

ΚΟΡΥΔΩΝ

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται ἕς τε τὰ Φύσκῳ,
καὶ ποτὶ τὸν Νήαιθον, ὅπα καλὰ πάντα φύονται,
αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια. 25

ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ ταὶ βόες ὧ τάλαν Αἴγων
εἰς Ἀΐδαν, ὅκα καὶ τὸ κακῶς ἡράσσαο νίκας,
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξα.

ΚΟΡΥΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμοί νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30
κεῦ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρῳ.
αἰνέω τάν τε Κρότωνα—καλὰ πόλις, ἃ τε Ζάκυνθος—
καὶ τὸ ποταῖον, τὸ Λακίνιον ἅπερ ὁ πύκτας
Αἴγων ὀγδώκοντα μόνος κατεδαίσατο μάζας.
τηνεῖ καὶ τὸν ταῦρον ἀπ' ὄρεος ἄγε πιάξας 35
τᾶς ὀπλᾶς κῆδωκ' Ἀμαρυλλίδι, ταὶ δὲ γυναῖκες
μακρὸν ἀνάυσαν, χῶ βουκόλος ἐξεγέλασεν.

ΒΑΤΤΟΣ

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
λασεύμεσθ'· ὅσον αἶγες ἐμὶν φίλαι, ὅσον ἀπέσβης.
αἰαῖ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

ΚΟΡΥΔΩΝ

θαρσεῖν χρή φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.
ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες.
χὼ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.

ΒΑΤΤΟΣ

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας
τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ λέπαργος. 45

ΚΟΡΥΔΩΝ

σίτθ' ἂ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἔσακούεις;
ἤξῳ ναὶ τὸν Πᾶνα κακὸν τέλος αὐτίκα δωσῶν,
εἰ μὴ ἄπει τουτῶθεν. ἴδ' αὖ πάλιν ἄδε ποθέρπει.
εἴθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

ΒΑΤΤΟΣ

θασαί μ' ὦ Κορύδων πῶτ τῷ Διός· ἂ γὰρ ἄκανθα 50
ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι
τάτρακτυλλίδες ἐντί. κακῶς ἂ πόρτις ὀλοῖτο·
ἐς ταύταν ἐτύπην χασμεύμενος. ἦ ρά γε λεύσσεις;

ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

ΒΑΤΤΟΣ

ὁσσίχον ἐστὶ τὸ τύμμα καὶ ἀλίκον ἄνδρα δαμάξει. 55

ΚΟΡΥΔΩΝ

εἰς ὄρος ὄκχ' ἔρπης, μὴ νήλιπος ἔρχεο Βάττε.
ἐν γὰρ ὄρει ράμνοί τε καὶ ἀσπάλαθοι κομέονται.

ΒΑΤΤΟΣ

εἴπ' ἄγε μ' ὦ Κορύδων, τὸ γερόντιον ἦ ρά διώκει,
τήναν τὰν κυάνοφρυν ἐρωτίδα, τᾶς ποκ' ἐκνίσθη;

57. κομώντι vulg. : correx. Ahrens, Et. Mag. 156. 30 fretus.

ΚΟΡΥΔΩΝ

ἀκμάν γ' ὦ δειλαίε· πρόαν γε μὲν αὐτὸς ἐπενθὼν δο
καὶ ποτὶ τῇ μάνδρᾳ κατελάμβανον ἄμος ἐνήργει.

ΒΑΤΤΟΣ

εὖ γ' ὦνθρωπε φιλοῖφα. τό τοι γένος ἦ Σατυρίσκοις
ἐγγύθεν ἢ Πάνεσσι κακοκνάμοισιν ἐρίσδεις.

V

ΒΟΥΚΟΛΙΑΣΤΑΙ ΚΟΜΑΤΑΣ ΚΑΙ ΛΑΚΩΝ

ΚΟΜΑΤΑΣ

Αἶγες ἐμαί, τήνον τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς κρίνας; σίττ' ἀμνίδες. οὐκ ἐσορήτε
τόν μεν τὰν σύριγγα πρόαν κλέψαντα Κομάταν;

ΚΟΜΑΤΑΣ

τὰν ποίαν σύριγγα; τὸ γάρ ποκα δῶλε Σιβύρτα 5
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἄρκεῖ -οι καλάμας αὐλὸν ποππύσδεν ἔχοντι·

ΛΑΚΩΝ

τάν μοι ἔδωκε Λύκων ὦλεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἀγκλέψας πόκ' ἔβα νάκος; εἶπε Κομάτα·
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότη ἦς τι ἐνεύδειν. 10

ΚΟΜΑΤΑΣ

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε
ταῖς Νύμφαις τὰν αἶγα· τὸ δ' ὦ κακὲ καὶ τόκ' ἐτάκει
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

ΛΑΚΩΝ

οὐκ αὐτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ τέ γε Λάκων
τὰν βαίταν ἀπέδυσ' ὁ Καλαιθίδος, ἣ κατὰ τήνας 15
τᾶς πέτρας ὠνθρῶπε μανεῖς ἐς Κρᾶθιν ἀλοίμαν.

ΚΟΜΑΤΑΣ

οὐ μὰν οὐκ αὐτὰς τὰς λιμνάδας ὦγαθὲ Νύμφας,
αἵτέ μοι ἵλαοί τε καὶ εὐμενέες τελέθοιεν,
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

ΛΑΚΩΝ

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγ' ἀροίμαν. 20
ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν—ἔστι μὲν οὐδὲν
ιερὸν—ἀλλὰ γε τοι διαείσομαι, ἔστέ κ' ἀπείπης.

ΚΟΜΑΤΑΣ

ὅς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἥνιδε κεῖται
ὦριφος· ἀλλὰ γε καὶ τὸν εὐβοτον ἀμνόν.—ἔρισδε.

ΛΑΚΩΝ

καὶ πῶς ὦ κίναδος τὸ τάδ' ἔσσεται ἐξ ἴσω ἀμίν; 25
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δὲ παρεύσας
αἰγὸς πρατοτόκοιο κακὰν κύνα δῆλετ' ἀμέλγειν;

V. 14. οὐ μ' αὐτὸν vulg. : correx. Hermann. τέ Kiessl. : σέ vulg.
17. οὐτ' αὐτὰς vulg. : corr. Hermann. 24. Vulgatam ita
servavi ut interpunctionem novaverim. 25. κίναδος τὸ Ziegler
post Wordsw. qui κίναδος σὺ scripsit : κίναδ' εὐ κ.

ΚΟΜΑΤΑΣ

ὅστις νικασεῖν τὸν πλατῖον ὥς τὸ πεποίθεις,
σφᾶξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὐ τοι
ῶριφος ἰσοπαλῆς, τυίδ' ὁ τράγος οὗτος. ἔρισδε. 30

ΛΑΚΩΝ

μη σπεύδ'· οὐ γάρ τοι πυρὶ θάλλπαι. ἄδιον ἄσῃ
τείδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίζας.
ψυχρὸν ὕδωρ τουτεῖ καταλείβεται· ὧδε πεφύκει
ποία χὰ στιβὰς ἄδε, καὶ ἀκρίδες ὧδε λαλεῦντι.

ΚΟΜΑΤΑΣ

ἀλλ' οὐ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τὺ με τολμῆς
δμῆμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἐόντα 36
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἂ χάρις ἐς τί ποθ' ἔρπει.
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

ΛΑΚΩΝ

καὶ πῶκ' ἐγὼ παρὰ τεύς τι μαθὼν καλὸν ἢ καὶ ἀκούσας
μέμναμ'· ὦ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον αὐτως. 40

ἀλλὰ γὰρ ἔρφ' ὧδ', ἔρπε, καὶ ὕστατα βουκολιαξῇ.

ΚΟΜΑΤΑΣ

οὐχ ἐρψῶ τήνεϊ· τουτεῖ δρύες, ὧδε κύπειρος, 45
ὧδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι·
ἐνθ' ὕδατος ψυχρῷ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρει
ὀρνιχες λαλαγέοντι· καὶ ἂ σκιά οὐδὲν ὁμοία
τᾶ παρὰ τίν· βάλλει δὲ καὶ ἂ πίτυς ὑψόθε κώνοις.

ΛΑΚΩΝ

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς, 50
αἰκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὺ περ ὄσδεις.

στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

ΚΟΜΑΤΑΣ

αἰ δέ κε καὶ τὸ μόλῃς, ἀπαλὰν πτέριν ὧδε πατησεῖς 55
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
δέρματα τῶν παρὰ τὴν μαλακώτερα τετράκισ ἀρνῶν.
στασῶ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

ΛΑΚΩΝ

αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδεν· 60
τὰν σαυτῷ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε
τίς κρινεῖ; αἶθ' ἔνθοι πόθ' ὁ βουκόλος ὧδ' ὁ Λυκώπας.

ΚΟΜΑΤΑΣ

οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἰ λῆς, τὸν δρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας
τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων. 65

ΛΑΚΩΝ

βωστρέωμες.

ΚΟΜΑΤΑ

τὸ κάλει νιν.

ΛΑΚΩΝ

ἴθ' ὧ ξένε μικκὸν ἀκουσον
τεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βουκολιαστάς ἐστι. τὸ δ' ὧ φίλε μήτ' ἐμὲ Μόρσων
ἐν χάριτι κρίνης, μήτ' ὦν τύγα τοῦτον ὀνάσῃς.

ΚΟΜΑΤΑΣ

ναὶ ποτὶ τὰν Νυμφᾶν Μόρσων φίλε μήτε Κομάτα 70
τὸ πλέον ἰθύνης, μήτ' ὦν τύγα τῷδε χαρίξῃ.
ἄδέ τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,
Εὐμάρα δὲ τὰς αἶγας ὀρῇς φίλε τῷ Συβαρίτα.

ΛΑΚΩΝ

μή τύ τις ἡρώτη πῶτ τῷ Διός, αἶτε Σιβύρτα 74
αἷτ' ἐμόν ἐστι κάκιστε τὸ ποίμνιον ; ὥς λάλος ἐσσί.

ΚΟΜΑΤΑΣ

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω
κούδεν καυχέομαι· τὺ δ' ἄγαν φιλοκέρτομος ἐσσί.

ΛΑΚΩΝ

εἶα λέγ' εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὖθις
ζῶντ' ἄφες· ὦ Παιάν, ἦ στωμύλος ἦσθα Κομάτα.

ΚΟΜΑΤΑΣ

ταὶ Μοῖσαι με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν 80
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

ΛΑΚΩΝ

καὶ γὰρ ἔμ' ὀπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματόκος αἶγας ἀμέλγω,
καὶ μ' ἂ παῖς ποθορεῦσα “τάλαν” λέγει “αὐτὸς
ἀμέλγεις ;” 85

ΛΑΚΩΝ

φεῦ φεῦ Λάκων τοι ταλάρως σχεδὸν εἵκατι πληροῖ
τυρῶ καὶ τὸν ἀναβον ἐν ἄνθεσι παῖδα μολύνει.

ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἂ Κλεαρίστα
τὰς αἶγας παρελᾶντα καὶ ἀδύ τι ποππυλιάσδει.

ΛΑΚΩΝ

κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λείως ὑπαντῶν 90
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείειτ' ἔθειρα.

ΚΟΜΑΤΑΣ

ἀλλ' οὐ σύμβλητ' ἐστὶ κυνὸς βατος οὐδ' ἀνεμώννα
πρὸς ῥόδα, τῶν ἀνδρα παρ' αἵμασι αἰσι πεφύκει.

ΛΑΚΩΝ

οὐδὲ γὰρ οὐδ' ἀκύλοις ὁμομαλίδες· αἱ μὲν ἔχοντι
λυπρὸν ἀπὸ πρίνοιο λεπύριον, αἱ δὲ μελιχραί. 95

ΚΟΜΑΤΑΣ

κῆγὼ μὲν δωσῶ τῇ παρθένῳ αὐτίκα φάσσαν
ἐκ τῆς ἀρκεύθῳ καθελῶν· τηρεῖ γὰρ ἐφίσδει.

ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὅπποκα πέξω
τὰν οἶν τὰν πέλλαν, Κρατίδα δωρήσομαι αὐτῆς.

ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τῆς κοτίνῳ ταὶ μηκάδες· ὧδε νέμεσθε, 100
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρίκαι.

ΛΑΚΩΝ

οὐκ ἀπὸ τῆς δρυὸς οὗτος ὁ Κῶναρος ἃ τε Κιναιῖθα;
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος.

ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ,
ἔργον Πραξιτέλεως· τῇ παιδί δὲ ταῦτα φυλάσσω. 105

ΛΑΚΩΝ

χάμιν ἔστι κύων φιλοποῖμνιος, δὲ λύκος ἀγχει,
ὃν τῷ παιδί δίδωμι τὰ θηρία πάντα διώκειν.

ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμὸν,
μή μεν λωβασεῖσθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαι.

94. ὁμομαλίδες Ahrens, scholiis fretus: ὁμομαλίδες k. p. vulg.
95. λυπρὸν Meineke: λεπτὸν k. vulg.

ΛΑΚΩΝ

τοὶ τέττιγες, ὀρῆτε τὸν αἰπόλον ὥς ἐρεθίσω· 110
οὕτως χυμές θην ἐρεθίζετε τὼς καλαμεντάς.

ΚΟΜΑΤΑΣ

μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ραγίζοντι.

ΛΑΚΩΝ

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἱ τὰ Φιλώνδα
σύκα κατατρῶγοντες ὑπανέμιοι φορέονται. 115

ΚΟΜΑΤΑΣ

ἦ οὐ μέμνα, ὅκ' ἐγὼ τυ κατήλασα, καὶ τὸ σεσαρῶς
εὐ ποτεκιγκλίζεω καὶ τᾶς δρυὸς εἴχεο τήνας ;

ΛΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ'· ὅκα μάν ποκα τεῖδέ τυ δήσας
Εὐμάρας ἐκάθηρε καλῶς μάλα, τοῦτό γ' ἴσαμι.

ΚΟΜΑΤΑΣ

ἦ δὴ τις Μόρσων πικραίνεται ἢ οὐχὶ παρήσθην ; 120
σκίλλας ἰὼν γραΐας ἀπὸ σάματος αὐτίκα τίλλειν.

ΛΑΚΩΝ

κῆγὼ μάν κνίζω Μόρσων τινά· καὶ τὸ δὲ λεύσσεις.
ἐνθὼν τὰν κυκλάμινον ὄρυσέ νυν ἐς τὸν Ἀλεντα.

ΚΟΜΑΤΑΣ

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δὲ Κράθι
οἶνω πορφύροις, τὰ δέ τ' οἶσνα καρπὸν ἐνείκαι. 125

ΛΑΚΩΝ

ρείτω χά Συβαρίτις ἐμὴν μέλι, καὶ τὸ πότορθρον
ἀ παῖς ἀνθ' ὕδατος τᾶ κάλπιδι κηρία βάψαι.

118. Zieglerum secutus sum, quem vide.

ΚΟΜΑΤΑΣ

ταῖ μὲν ἑμαὶ κύτισόν τε καὶ αἶγιλον αἶγες ἔδοντι,
καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέχυνται.

ΛΑΚΩΝ

ταῖσι δ' ἑμαῖς οἷεσσι πάρεστι μὲν ἅ μελίτεια 130
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλασε
τῶν ὥτων καθελοῖς', ὅκ' αἱ οἱ τὰν φάσσαν ἔδωκα.

ΛΑΚΩΝ

ἀλλ' ἐγὼ Εὐμήδους ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῷ
τὰν σύριγγ' ὤρεξα, καλὸν τί με κάρτ' ἐφίλασεν. 135

ΚΟΜΑΤΑΣ

οὐ θεμιτὸν Λάκων ποτ' ἀηδὸνα κίσσας ἐρίσδειν,
οὐδ' ἐποπας κύκνοισι· τὸ δ' ὦ τάλαν ἑσσι φιλεχθής.

ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα· τὴν δὲ Κομάτα
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας 139
ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

ΚΟΜΑΤΑΣ

πεμφῶ ναὶ τὸν Πᾶνα· φριμάσσειο πᾶσα τραγίσκων
νῦν ἀγέλα· κήγῳ γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ
κατ τῷ Λάκωνος τῷ ποιμένος, ὅτι πῶκ' ἤδη
ἀνυσάμαν τὰν ἀμνόν· ἐς ὥρανδον ὕμιν ἀλεῦμαι.
αἶγες ἑμαὶ θαρσεῖτε κερούτιδες· αὔριον ὕμε 145
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἐνδοθι λίμνας.

131. ῥόδα κίσθος Ahrens: ῥοδοκισσός vulg.: ῥόδα κισσός MS.
unus (m). 145. κερούτιδες Ahrens: κερουχίδες MSS.

οὗτος ὁ Λευκίτας ὁ κορυπτίλος, εἴ τιν' ὄχευσεῖς
 τᾶν αἰγῶν, φλασσῶ τυ πρὶν ἢ γ' ἐμὲ καλλιερῆσαι
 ταῖς Νύμφαις τὰν ἀμνόν. ὁ δ' αὖ πάλιν. ἀλλὰ
 γενοίμαν,
 αἰ μὴ τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα. 150

VI

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
 ΔΑΜΟΙΤΑΣ

Δαμοίτας χῶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον
 τὰν ἀγέλαν πόκ' Ἄρατε συνάγαγον· ἥς δ' ὁ μὲν
 αὐτῶν

πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
 ἐζόμενοι θέρεος μέσφ' ἄματι τοιάδ' ἄειδον.
 πρῶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρῶτος ἔρισδε. 5

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἅ Γαλάτεια
 μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·
 καὶ τύ νιν οὐ ποθόρησθα τάλαν τάλαν, ἀλλὰ κάθησαι
 ἀδέα συρίσδων. πάλιν ἄδ' ἶδε τὰν κύνα βάλλει,
 ἃ τοι τᾶν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10
 εἰς ἄλλα δερκομένα, τὰ δὲ νιν καλὰ κύματα φαίνει
 ἄσυχα καχλάζοντα ἐπ' αἰγιαλοῖο θέοισαν.

φράζεο μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούση
 ἐξ ἄλδς ἐρχομένας, κατὰ δὲ χροά καλὸν ἀμύξη.
 ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15
 ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·

καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἥ γὰρ ἔρωτι
πολλάκις ὦ Πολύφαμε τὰ μὴ καλὰ καλὰ πέφανται.

Τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' ᾄδειν. 20

Εἶδον ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,
κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν ἕνα τὸν γλυκύν, ὦ ποθόρημαι
ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος ἔχθρ' ἀγορεύων
ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέεσσι φυλάσσοι.
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρημι, 25
ἀλλ' ἄλλαν τινὰ φαμί γυναῖκ' ἔχεν· ἃ δ' αἰόισα
ζαλοῖ μ' ὦ Παιὰν καὶ τάκεται, ἐκ δὲ θαλάσσης
οἰστρεῖ παπταίνουσα ποτ' ἄντρά τε καὶ ποτὶ ποίμνας.
σίξα δ' ὑλακτεῖν νιν καὶ τῇ κυνί· καὶ γὰρ ὄκ' ἥρων
αὐτᾶς, ἐκνυζεῖτο ποτ' ἰσχία ρύγχος ἔχουσα. 30
ταῦτα δ' ἴσως ἐσορεῦσα ποεῦντά με πολλάκι πεμψεῖ
ἄγγελον. αὐτὰρ ἐγὼ κλαζῶ θύρας, ἔστέ κ' ὁμόσση
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.
καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.
ἥ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, ἧς δὲ γαλάνα, 35
καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μευ ἃ μία κώρα,
ὥς παρ' ἐμὴν κέκριται, κατεφαίνετο, τῶν δέ τ' ὀδόντων
λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.
ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον·
ταῦτα γὰρ ἃ γραία με Κοτυταρὶς ἐξεδίδαξε. 40
[ἃ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳ νιν ποταύλει.]

Τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλησε,
χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.

VI. 22. τὸν ἐμὸν ἕνα τὸν γλυκύν Ch. : τὸν alterum omittit k :
καὶ γλυκύν Ziegl. : τὸν ἐμὸν τὸν ἕνα γλυκύν vulg. 29. σίγα
vulg. : σίξα Ruhnken : edd. plerique. 41. Deest in k :
proscripsit Gaisford, huc ex x. 16 translatum.

αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας,
 ὥρχευντ' ἐν μαλακᾷ ται πόρτιες αὐτίκα ποίᾳ. 45
 νίκη μὰν οὐδάλλος, ἀνήσαστοι δ' ἐγένοντο.

VII

ΘΑΛΥΣΙΑ

Ἦς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκριτος ἐς τὸν Ἀλεντα
 εἵρομες ἐκ πόλιος, σὺν καὶ τρίτος ἀμὴν Ἀμύντας·
 τᾷ Διοί γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
 κἀντιγένης, δύο τέκνα Λυκωπέος, εἴ τί περ ἐσθλὸν
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας τε καὶ αὐτῷ 5
 Χάλκωνος, Βούριναν δς ἐκ ποδὸς ἄνυσσε κράναν
 εὖ ἐνερεισάμενος πέτρα γόνυ· ται δὲ παρ' αὐτὰν
 αἵγειροι πτελέαι τε εὐσκιον ἄλσος ὕφαινον,
 χλωροῖσιν πετάλοισι κατηρεφές κομῶσαι.
 κοῦπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα 10
 ἀμὴν τὸ Βρασίλα κατεφαίνετο, καὶ τὸν ὁδίταν
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὐρομες ἄνδρα,
 οὔνομα μὲν Λυκίδαν, ἧς δ' αἰπόλος, οὐδέ κέ τις νιν
 ἡγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐφκει.
 ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο 15
 κνακὸν δέρμ' ὥμοισι νέας ταμίσιοιο ποτόσδον,
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
 ζωστήρι πλακερῷ, ροικὰν δ' ἔχεν ἀγριελαίω

VII. 5. ἔτ' ἀνωθεν MSS. : corr. Reiske.
 γ' MSS. 8. ἐφαινον MSS. : corr. Heins.

7. εὖ Hermann ; εἶ

δεξιτερᾷ κορύναν. καί μ' ἀτρέμας εἶπε σεσαρῶς
 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλυσ· 20
 “ Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,
 ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαιῖσι καθεύδει,
 οὐδ' ἐπιτυμβίδιαι κορυδαλλίδες ἡλαίνοντι ;
 ἦ μετὰ δαῖτα κλητὸς ἐπείγεται ; ἦ τινος ἀστῶν
 λανὸν ἐπι θρώσκες ; ὥς τοι ποσὶ νισσομένοιο 25
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰεῖδει.”
 τὸν δ' ἐγὼ ἀμείφθην· “ Λυκίδα φίλε, φαντί τυ πάντες
 συριγκτὰν ἔμεναι μέγ' ὑπείροχον ἔν τε νομεῦσιν
 ἔν τ' ἀμητήρεσσι. τὸ δὴ μάλα θυμὸν λαίνει
 ἀμέτερον· καί τοι κατ' ἐμὸν νόον ἰσοφαρίζειν 30
 ἔλπομαι. ἀ δ' ὁδὸς ἄδε θαλυσιάς· ἡ γὰρ ἐταῖροι
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι
 ὀλβω ἀπαρχόμενοι· μάλα γάρ σφισι πίονι μέτρῳ
 ἀ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἀλῶάν.
 ἀλλ' ἄγε δὴ—ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς— 35
 βουκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
 οὐ Δᾶν· οὐ γάρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλὸν
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλητᾶν 40
 αἰείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.”
 ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος ἀδὺ γελάσας,
 “ τάν τοι ” ἔφα “ κορύναν δωρύττομαι, οὐνεκεν ἐσσί
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45
 ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον εὐρυμέδοντος,
 καὶ Μοισᾶν ὄρνιχες, ὅσοι ποτὶ Χίον ἀοιδὸν
 ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.

ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρχώμεθ' ἀοιδᾶς,
 Σιμιχίδα· κῆγὼ μὲν—δρη φίλος, εἴ τοι ἀρέσκει 50
 τοῦθ' ὃ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπύονασα.”

ΛΥΚΙΔΑΣ

Ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μυτιλήναν,
 χῶταν ἐφ' ἐσπερίοις ἐρίφοις νότος ὑγρὰ διώκη
 κύματα, χώριον ὅτ' ἐπ' ὤκεανφ' πόδας ἴσχη,
 αἶκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας 55
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.
 χάλκυνες στορεσεῦντι τὰ κύματα τάν τε θάλασσαν
 τόν τε νότον τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·
 ἀλκύνες, γλαυκαῖς Νηρησί ταί τε μάλιστα
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἀλὸς ἄγρα. 60
 Ἀγεάνακτι πλόον διζημένφ' ἐς Μυτιλήναν
 ὦρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.
 κῆγὼ τῆνο κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω
 τὸν Πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφυξῶ 65
 παρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ φρυξεί.
 χά στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 κνύζα τ' ἀσφοδέλφ τε πολυγνάμπτῳ τε σελίνφ.
 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος
 αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70
 αὐλησεῦντι δέ μοι δύο ποιμένες, εἷς μὲν Ἀχαρνεὺς,
 εἷς δὲ Λυκαώπιτας· ὁ δὲ Τίτυρος ἐγγύθεν ἄσει,
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,
 χῶς ὄρος ἀμφ' ἐπονεῖτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευν,
 Ἰμέρα αἶτε φύοντι παρ' ὄχθησιν ποταμοῖο, 75
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον
 ἢ Ἀθῶ ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατῶντα.

ἄσει δ' ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ
 ζῶν ἐόντα κακαῖσιν ἀτασθαλίαισιν ἀνακτος,
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80
 κέδρον ἐς ἀδείαν μαλακοῖς ἀνθεσσι μέλισσαι,
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ὦ μακαριστὲ Κομάτα, τύ θην τάδε τερπνὰ πεπόνθεις,
 καὶ τὸ κατεκλάσθης ἐς λάρνακα, καὶ τὸ μελισσῶν
 κηρία φερβόμενος ἔτος ὥριον ἐξεπόνασας. 85
 αἴθ' ἐπ' ἐμεῦ ζῶις ἐναρίθμιος ὠφελος εἶμεν,
 ὥς τοι ἐγὼν ἐνόμειον ἀν' ὥρεα τὰς καλὰς αἴγας
 φωνᾶς εἰσαΐων, τὸ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺν μελισσόμενος κατεκέκλισο θεῖε Κομάτα.

Χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δὲ μετ'
 αὖθις 90
 κήγῳ τοῖ' ἐφάμαν· “ Λυκίδα φίλε, πολλὰ μὲν ἄλλα
 Νύμφαι κῆμὲ δίδαξαν ἀν' ὥρεα βουκολέοντα
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἀγαγε φάμα·
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπείροχον, ᾧ τυ γεραίρειν
 ἀρξεῦμ'· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοίσαις.”

ΣΙΜΙΧΙΔΑΣ

Σιμιχίδα μὲν Ἐρωτες ἐπέπτарον· ἥ γὰρ ὁ δειλὸς
 τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος αἴγες ἐρᾶντι. 97
 ὦρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνφ
 παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἶδεν Ἄριστις,
 ἐσθλὸς ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς ἀείδειν
 Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγαῖροι, 101
 ὥς ἐκ παιδὸς Ἄρατος ὑπ' ὀστέον αἴθεται ἔρωτι.
 τὸν μοι Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,

85. ἐξεπόνασας p. k. : corr. Valck.

ἄκλητον κείνοιο φίλας ἐς χεῖρας ἐρείσας,
 εἴτ' ἐστ' ἄρα Φιλῖνος ὁ μαλθακὸς εἴτε τις ἄλλος. 105
 κῆν μὲν ταῦτ' ἔρδῃς ὦ Πᾶν φίλε, μή τί τυ παῖδες
 Ἀρκαδικοὶ σκίλλαισιν ὑπὸ πλευράς τε καὶ ὤμους
 τανίκα μαστίσδοιεν, ὅτε κρέα τυτθὰ παρείη·
 εἰ δ' ἄλλως νεύσας, κατὰ μὲν χροὰ πάντ' ὀνύχεσσι
 δακνόμενος κνάσαιο καὶ ἐν κνίδαισι καθεύδοις, 110
 εἴης δ' Ἡδωνῶν μὲν ἐν ὥρεσι χεῖματι μέσσω
 Ἔβρον παρ ποταμὸν τετραμμένος ἐγγύθεν ἄρκτω,
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοις
 πέτρα ὑπο Βλεμύων, ὅθεν οὐκέτι Νεῖλος ὁρατός.
 ὕμμες δ' Ὑετίδος καὶ Βυβλίδος ἀδὺν λιπόντες 115
 νᾶμα καὶ Οἰκεῦντα, ξανθᾶς ἔδος αἰπὺν Διώνας,
 ὦ μάλοισιν Ἔρωτες ἐρευθομένοισιν ὁμοῖοι,
 βάλλετέ μοι τόξοισι τὸν ἡμερδεντα Φιλῖνον,
 βάλλετ', ἐπεὶ τὸν ξεῖνον ὁ δῦσμορος οὐκ ἐλεεῖ μεν.
 καὶ δὴ μὰν ἀπίοιο πεπαίτερος, αἱ δὲ γυναῖκες 120
 "αἰαῖ" φαντὶ "Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ."
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν Ἄρατε,
 μηδὲ πύδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ
 κοκκύζων νάρκαισιν ἀνιαραῖσι διδοίη,
 εἷς δ' ἀπὸ τᾶσδε φέριστε Μόλων ἀγχοιτο παλαίστρας,
 ἄμμιν δ' ἀσυχία τε μέλοι γραία τε παρείη, 126
 ἅτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

Τόσσ' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἀδὺν
 γελάσας

ὥς πάρος, ἐκ Μοισᾶν ξεινήιον ὥπασεν εἶμεν.
 χῶ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας 130
 εἶρφ' ὁδόν, αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμω

116. Οἰκεῦντα schol. k: οἰκεῦντες vulg.

στραφθέντες χῶ καλὸς Ἀμύντιχος ἐν τε βαθείαις
 ἀδείας σχοίνοιο χαμευνίσιν ἐκλίνθημες
 ἐν τε νεοτμάτοισι γεγαθότες οἶναρέοισι.
 πολλαὶ δ' ἅμιν ὑπερθε κατὰ κρατὸς δονέοντο 135
 αἵγειροι πετέλαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.
 τοὶ δὲ ποτὶ σκιαραῖς ὁροδαμνίσιν αἰθαλίωνες
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἅ δ' ὀλολυγὼν
 τηλόθεν ἐν πυκιναῖσι βάτων τρύζεσκεν ἀκάνθαις. 140
 αἶδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν,
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
 πάντ' ὥσδε θέρους μάλα πίονος, ὥσδε δ' ὀπώρας.
 ὄχναι μὲν παρ ποσσὶ, παρὰ πλευραῖσι δὲ μᾶλα
 δαψιλέως ἅμιν ἐκυλίνδετο· τοὶ δ' ἐέχυντο 145
 ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε·
 τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.
 Νύμφαι Κασταλίδες Παρνασίον αἶπος ἔχοισαι,
 ἄρά γέ πα τοιόνδε Φόλω κατὰ λάινον ἄντρον
 κρατῆρ' Ἑρακλῆι γέρων ἐστήσατο Χείρων; 150
 ἄρά γέ πα τήνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ,
 τὸν κρατερὸν Πολύφαμον, ὃς ὥρεσι νᾶας ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὐλία ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκρανάσατε Νύμφαι
 βωμῷ παρ Δάματρος ἀλφάδος; ἄς ἐπὶ σωρῷ 155
 αὖθις ἐγὼ πᾶξαιμι μέγα πτύον, ἃ δὲ γελάσσαι
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

VIII

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
ΜΕΝΑΛΚΑΣ

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι
 μᾶλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.
 ἄμφω τῷ ἦστην πυρροτρίχῳ, ἄμφω ἀνάβῳ,
 ἄμφω συρίσδεν δεδαημένῳ, ἄμφω ἀείδεν.
 πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5
 “μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι ἀεῖσαι;
 φάμὶ τυ νικασεῖν, ὅσσον θέλω αὐτὸς ἀείδων.”
 τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·
 “ποιμὴν εἰροπύκων οἴων συριγκτὰ Μενάλκα,
 οὔποτε νικασεῖς μ', οὐδ' εἴ τι πάθοις τύγ' ἀείδων.” 10

ΜΕΝΑΛΚΑΣ

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἀεθλον;

ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἀεθλον.

ΜΕΝΑΛΚΑΣ

καὶ τίνα θησεύμεσθ', ὅτις ἀμὴν ἄρκιος εἴη;

ΔΑΦΝΙΣ

μόσχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

ΜΕΝΑΛΚΑΣ

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπὸς ὁ πατήρ μεν 15
 χά μάτηρ, τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

ΔΑΦΝΙΣ

ἀλλὰ τί μὲν θησεῖς ; τί δὲ τὸ πλεόν ἐξεῖ ὁ νικῶν ;

ΜΕΝΑΛΚΑΣ

σύριγγ' ἂν ἐπόησα καλὰν ἐγὼ ἐννεάφωνον,
λευκὸν κηρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν,
ταύταν κατθεῖην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

ΔΑΦΝΙΣ

ἦ μὲν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον.
λευκὸν κηρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν.
πρώαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγέω
τοῦτον, ἐπεὶ κάλαμός με διασχισθεὶς διέτμαξεν.

ΜΕΝΑΛΚΑΣ

ἀλλὰ τίς ἄμμε κρινεῖ ; τίς ἐπάκοος ἔσσεται ἀμέων ; 25

ΔΑΦΝΙΣ

τῆνον πῶς ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες ;
ὃ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ.
Χοὶ μὲν παῖδες ἄυσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσαι.
χοὶ μὲν παῖδες αἰδον, ὁ δ' αἰπόλος ἤθελε κρίνειν.
πρᾶτος δ' ὦν αἶδε λαχὼν ἱκτὰ Μενάλκας, 30
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις ἀοιδάν.
[βουκολικάν· οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος.]

ΜΕΝΑΛΚΑΣ

* Ἀγκεα καὶ ποταμοί, θεῖον γένος, αἶ τι Μενάλκας
πήποχ' ὁ συριγκτὰς προσφιλὲς ἦσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἐνθη 35
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

VIII. 26. πῶς k Meineke: πως vulg.
Koechly.

32. Versum eiecit

ΔΑΦΝΙΣ

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἵπερ ὁμοῖον
 μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας
 τεῖδ' ἀγάγη, χαίρων ἀφθονα πάντα νέμοι. 40

ΜΕΝΑΛΚΑΣ

ἔνθ' οἷς, ἔνθ' αἵγες διδυματόκοι, ἔνθα μέλισσαι
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,
 ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,
 χῶ ποιμὴν ξηρὸς τήνθ' ἔχει βοτάναι.

ΔΑΦΝΙΣ

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος 45
 οὐθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
 ἐνθ' ἃ καλὰ παῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,
 χῶ τὰς βῶς βόσκων καὶ βόες αὐότεραι.

ΜΕΝΑΛΚΑΣ

ὦ τράγε, τῶν λευκῶν αἰγῶν ἄνερ, ὦ βάθος ὕλας
 μυρίον, (ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι) 50
 ἐν τήνῃ γὰρ τῆνος· ἴθ' ὦ κόλε καὶ λέγε· Μίλων,
 ὁ Πρωτεὺς φώκας καὶ θεὸς ὦν ἔνεμε.

ΔΑΦΝΙΣ

μή μοι γὰρ Πέλοπος, μή μοι χρύσεια τάλαντα
 εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·
 ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ἄσομαι, ἀγκὰς ἔχων τυ, 55
 σύννομα μᾶλ' ἐσορῶν, τὰν Σικελὰν ἐς ἄλλα.

ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,
 ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λῖνα,

ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ ὦ Ζεῦ,
οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

Ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ᾔεισαν·
τὰν πυμάταν δ' ὄδαν οὕτως ἐξᾶρχε Μενάλκας.

Φεῖδεν τὰν ἐρίφων, φεῖδεν λύκε τὰν τοκάδων μευ,
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
ὦ Λάμπουρε κύον, οὕτω βαθὺς ὕπνος ἔχει τυ; 65
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
ταὶ δ' ὄριες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
ποίας· οὔτι καμείσθ', ὅκκ' αὖ πάλιν ἄδε φύηται.
σίττα νέμεσθε νέμεσθε, τὰ δ' οὔθατα πλήσατε πᾶσαι,
ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀποθῶμαι.

Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' ἀείδειν·
Κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθὲς ἰδοῖσα
τὰς δαμάλας παρελᾶντα καλὸν καλὸν ἦμεν ἔφασκεν·
οὐ μὰν οὐδὲ λόγον ἐκρίθην ἄπο, τῷμπικρον αὐτᾷ,
ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75
ἀδεῖ' ἅ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα·

[ἀδὺ δὲ χῶ μόνχος γαρύεται, ἀδὺ δὲ χά βῶς·]
ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν.
τᾷ δρυὶ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα,
τᾷ βοὶ δ' ἅ μόνχος, τῷ βουκόλῳ αἱ βόες αὐταί. 80

ᾧ οἱ παῖδες ᾔεισαν, ὃ δ' αἰπόλος ὦδ' ἀγόρευεν·
ἀδὺ τι τὸ στόμα τευ καὶ ἐφίμερος ὦ Δάφνι φωνά.
κρέσσον μελπομένῳ τευ ἀκουέμεν ἢ μέλι λείχειν.
λάζεο τὰς σύριγγας· ἐνίκασας γὰρ ἀείδων.

68. ὅκα πάλιν MSS.: corr. Meineke, Fritzsche, vid. iv. 21 notam:
ὅκα κα J. A. Hartung. 72. κάμ' ἐκ τῷ ἄντρω MSS. hiatus vix
tolerando: corr. Briggs et Hermann. 74. τῷμπικρον Meineke
(p. 479): τὸν πικρὸν vulg. 77. Versum elecit Valckenaer. Huo
ex ix. 7 translatus est. 82. τευ Hermann: τοι MSS.

αἰ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85
 τήναν τὰν μιτύλαν δωσῶ τὰ δίδασκρά τοι αἶγα,
 ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

᾽Ως μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησε
 νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμήχθη καὶ ἀνετράπετο φρένα λύπα 90
 ὥτερος, οὕτω καὶ νύμφα γαμεθεῖς' ἀκάχοιτο.
 κῆκ τούτω πρᾶτος παρὰ ποιμέσι Δάφνις ἔγεντο,
 καὶ Νύμφαν ἄκρηβος ἔων ἔτι Ναῖδα γᾶμεν.

IX

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
 ΜΕΝΑΛΚΑΣ

[Βουκολιάζω Δάφνι, τὸ δ' ῥῥᾶς ἄρχεο πρᾶτος,
 ῥῥᾶς ἄρχεο Δάφνι, συναψάσθω δὲ Μενάλκας,
 μόσχως βουσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.
 χοὶ μὲν ἀμᾶ βόσκοιντο καὶ ἐν φύλλοισι πλανῶντο
 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζω 5
 ἐκτόθεν, ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.]

ΔΑΦΝΙΣ

Ἄδὺ μὲν ἂ μόσχος γαρύεται, ἀδὺ δὲ χά βοῦς,
 ἀδὺ δὲ χά σῦριγξ χά βουκόλος, ἀδὺ δὲ κῆγών.
 ἔστι δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς, ἐν δὲ νένασαι
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τὰς μοι ἀπάσας 10
 λίψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξε.

91. versus ut videtur corruptus: vide notas.

IX. 1-6. versus spurii et plane eiciendi.
 ista parte': ἐμποθεν k: ἐκποθεν Briggs.

6. ἐκτόθεν 'ex

τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,
ὅσον ἐρῶντε πατρὸς μύθων καὶ πατρὸς ἀκούειν.

Οὕτως Δάφνις ἀεισεν ἐμὶν, οὕτως δὲ Μενάλκας.

ΜΕΝΑΛΚΑΣ

Αἴτνα μᾶτερ ἐμά, κῆγ' ὦ καλὸν ἄντρον ἐνοικέω 15
κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσ' ἐν ὀνείρῳ
φαίνονται, πολλὰς μὲν δις, πολλὰς δὲ χιμαίρας,
ὧν μοι πρὸς κεφαλῇ καὶ πρὸς ποσὶ κῶεα κεῖται.
ἐν πυρὶ δὲ δρυὶν φ' ἁλῖα ζεῖ, ἐν πυρὶ δ' αὖαι
φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὄραν 20
χείματος ἢ νωδὸς καρύων ἀμύλοιο παρόντος.

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τὰν μοι πατρὸς ἔτρεφεν ἀγρός,
αὐτοφυῇ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων,
τήν φ' δὲ στρόμβῳ καλὸν ὄστρακον, ὃ κρέας αὐτὸς 25
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,
πέντε ταμῶν πέντ' οὖσιν· ὃ δ' ἐγκαναχῆσατο κόχλῳ.

Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ὥδ' αὖ,
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω. 30
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
ἴρηκες δ' ἴρηξιν, ἐμὶν δέ τε μοῖσα καὶ ὥδ' αὖ.
τὰς μοι πᾶς εἴη πλείους δόμος. οὔτε γὰρ ὕπνος
οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
ἄνθεα· τόσσον ἐμὶν Μοῖσαι φίλαι. οὐδ' μὲν ὀρεῦντι 35
γαθεῦσαι, τοὺς δ' οὔτι ποτ' ὀδ' αὖ δαλήσατο Κίρκη.

13. ἐρῶντε Toup. : ἐρῶν τὸ k : ἐρῶντι vulg. : ἐρῶντα Junt. : ἐρῶντι πατρὸς μέλειται καὶ μ. ἀκ. Bücheler. 28 sqq. versus a pre-
cedentibus seiunxi ; secundum eam rationem quam in notis
exposui. 30. φύσω Graef. : φύσης vulg. μήπω pro verbo μηκέτ'
coni. Ziegl., at vide notas. 36. γαθεῦσαι Brunck. : γαθεῦσι(ν) MSS.

X

ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

ΜΙΛΩΝ

Ἐργατίνα βουκαῖε, τί νῦν ᾤζυρέ πεπόνθεις;
 οὐθ' ἐδὼν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τὸ πρὶν ἄγες,
 οὐθ' ἅμα λαοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη
 ὥσπερ δις ποιμένας, ἅς τὸν πόδα κάκτος ἔτυψε.
 ποῖός τις δείλαν τυ καὶ ἐκ μέσω ἄματος ἐσσή, 5
 ὃς νῦν ἀρχόμενος τᾶς ἀδλακος οὐκ ἀποτρώγεις;

ΒΑΤΤΟΣ

Μίλων ὄψαμάτα, πέτρας ἀπόκομμ' ἀτεράμνω,
 οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεδόντων;

ΜΙΛΩΝ

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί;

ΒΑΤΤΟΣ

οὐδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα; 10

ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

ΒΑΤΤΟΣ

ἀλλ' ἐγὼ ὦ Μίλων ἔραμαι σχεδὸν ἐνδεκαταῖος.

ΜΙΛΩΝ

ἐκ πίθῳ ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

ΒΑΤΤΟΣ

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.

X. 5. δείλαν τυ k Hermann: δειλαῖε p Ziegl. alii.

ΜΙΑΩΝ

τίς δέ τυ τᾶν παίδων λυμαίνεται ;

15

ΒΑΤΤΟΣ

ἂ Πολυβώτα,

ἂ πρᾶν ἀμάντεσσι παρ' Ἴπποκίωνι ποταύλει.

ΜΙΑΩΝ

εὔρε θεὸς τὸν ἀλιτρὸν· ἔχεις πάλαι ὧν ἐπεθύμεις.
μάντις τοι τὰν νύκτα χροῖξείθ' ἂ καλαμαία.

ΒΑΤΤΟΣ

μωμᾶσθαί μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μὴ δὴ μέγα μυθεῦ. 20

ΜΙΑΩΝ

οὐ μέγα μυθεῦμαι· τὸ μόνον κατάβαλλε τὸ λᾶον,
καί τι κόρας φιλικὸν μέλος ἀμβάλευ. ἄδιον οὕτως
ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ᾔσθα.

ΒΑΤΤΟΣ

Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδινὰν μοι
παῖδ'· ὧν γάρ χ' ἄψησθε θεαί, καλὰ πάντα ποεῖτε.
Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26
ἰσχνὰν ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον.
καὶ τὸ ἶον μέλαν ἐστὶ καὶ ἂ γραπτὰ ὑάκινθος,
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται
ἂ αἶξ τὰν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30
ἂ γέρανός τ' ὥροτρον, ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.
αἰθέ μοι ᾔς, ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
χρῦσοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτῃ,
τὼς αὐλὸς μὲν ἔχοισα καὶ ἡ ῥόδον ἡ μᾶλλον τύ,

34. Text. k Ahrens : ἡ τύγε μᾶλον vulg., vid. Ziegl.

σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας.
 Βομβύκα χαρίεσσ', οἳ μὲν πόδες ἀστράγαλοί τευς, 36
 ἃ φωνὰ δὲ τρύχονος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

ΜΙΛΩΝ

Ἦ καλὰς ἄμμι ποέων ἐλελήθει βοῦκος ἀοιδάς.
 ὥς εὖ τὰν ιδέαν τᾶς ἁρμονίας ἐμέτρησεν.
 ὦμοι τῷ πώγωνος, δν ἀλιθίως ἀνέφυσα. 40
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

Δάματερ πολύκαρπε πολύσταχυ, τοῦτο τὸ λαὸν
 εὐεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.
 Σφίγγετ' ἀμαλλοδέται τὰ δράγματα, μὴ παριῶν τις
 εἴποι· “ σύκινοι ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός.” 45
 Ἐς βορέην ἄνεμον τᾶς κόρθυος ἃ τομὰ ὕμνιν
 ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὐτῶς.
 Σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, 50
 καὶ λήγειν εὐδοντος, ἐλινῦσαι δὲ τὸ καῦμα.
 Εὐκτὸς ὁ τῷ βατράχῳ παῖδες βίος· οὐ μελεδαίνει
 τὸν προπιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.
 Κάλλιον ὤπιμελητὰ φιλάργυρε τὸν φακὸν ἔψειν·
 μὴ τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55

Ταῦτα χρὴ μοχθεῦντας ἐν ἀλίῳ ἄνδρας αἰεῖδεν,
 τὸν δὲ τεδὸν βουκαῖε πρέπει λιμηρὸν ἔρωτα
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοῖσα.

48-50. vulgatam exhibui, neque mutandum quicquam. 53.
 τὸν τὸ πιεῖν vulg. : text. Ch.

XI

ΚΥΚΛΩΨ

Οὐδὲν πὸτ τὸν ἔρωτα πεφύκει φάρμακον ἄλλο
 Νικία οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,
 ἢ ται Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδὺ
 γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ῥάδιόν ἐστι.
 γινώσκειν δ' οἶμαί τυ καλῶς ἱατρὸν ἔοντα 5
 καὶ ταῖς ἐννέα δὴ πεφιλάμενον ἔξοχα Μοῖσαις.
 οὕτω γοῦν ῥάιστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,
 ὠρχαῖος Πολύφαμος, ὅκ' ἦρατο τᾶς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τὼς κροτάφως τε.
 ἦρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίννοις, 10
 ἀλλ' ὀρθαῖς μανίαις, ἀγέϊτο δὲ πάντα πάρεργα.
 πολλὰκι ται διες ποτὶ ταῦλιν αὐταὶ ἀπῆνθον
 χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν αἰείδων
 αὐτόθ' ἐπ' αἰόνος κατετάκετο φυκιοέσσας
 ἐξ αὐτῶν, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος 15
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμενον.
 ἀλλὰ τὸ φάρμακον εὔρε, καθεζόμενος δ' ἐπὶ πέτρας
 ὑψηλᾶς ἐς πόντον ὁρῶν αἰεide τοιαῦτα.
 ὦ Λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20
 μύσχω γαυροτέρα, σφριγανωτέρα ὀμφακος ὠμᾶς.

XI. 10. οὐτὶ ῥόδοις οὐ μάλοις vulg. : corr. Ziegl. eo quod k. m. voluerunt restituto.

14. αὐτοῦ ἐπ' k: αὐτῶ vulg.: αὐτόθ' Ch.

21. σφριγανωτέρα Ziegl.: σφριγανωτέρα Call.: φιαρωτέρα vulg.: cf. Schol. k.

φοιτῆς δ' αὐθ' οὕτως, ὅκκα γλυκὺς ὕπνος ἔχη με,
 οἷχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῆ με,
 φεύγεις δ' ὥσπερ δις πολὺν λύκον ἀθρήσασα.
 ἡράσθην μὲν ἔγωγα τεοῦς κόρα, ἀνίκα πρᾶτον 25
 ἦνθες ἐμᾶ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα
 ἐξ ὄρεος ὀρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον.
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πα νῦν
 ἐκ τήνῃ δύναιμαι· τὴν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν.
 γινώσκω χαρίεσσα κόρα, τίνος ὄνεκα φεύγεις· 30
 ὄνεκά μοι λασία μὲν ὀφρῦς ἐπὶ παντὶ μετώπῳ
 ἐξ ὥτ' ὅς τέταται ποτὶ θῶτερον ὥς μία μακρά,
 εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεία δὲ ρίς ἐπὶ χεῖλει.
 ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρα,
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεῖ.
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
 τὴν τὸ φίλον γλυκύμαλον ἀμᾶ κῆμαυτὸν αἰίδων
 πολλάκι νυκτὸς ἄωρί. τρέφω δέ τοι ἔνδεκα νεβρῶς
 πάσας μηνοφόρως καὶ σκύμνως τέσσαρας ἄρκτων. 41
 ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.
 ἄδιον ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαξείς.
 ἐντὶ δάφναι τηνεῖ, ἐντὶ ραδιναὶ κυπάρισσοι, 45
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἃ γλυκύκαρπος,
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἃ πολυδένδρεος Αἴτνα
 λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι.
 τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;

33. ὕπεστι Warton : edd. complures.
 μανοφόρους Schol. : corr. Fritzsche.

41. ἀμνοφόρως vulg.

αἱ δέ τοι αὐτὸς ἐγὼ δοκέω λασιώτερος ἤμεν, 50
 ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῷ ἀκάματον πῦρ.
 καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν
 καὶ τὸν ἔν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.
 ὦμοι, ὃ τ' οὐκ ἔτεκέν μ' ἅ μάρτηρ βραγχί' ἔχοντα,
 ὥς κατέδυν ποτὶ τὴν καὶ τὰν χέρα τευς ἐφίλασα, 55
 αἱ μὴ τὸ στόμα λῆς, ἔφερον δέ τοι ἡ κρίνα λευκά
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχουσιν.
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι,
 ὥστ' οὐκ ἄν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
 νῦν μὰν ὦ κόριον, νῦν αὐτόγα νεῖν κε μάθοιμι, 60
 αἰκά τις σὺν ναῖ πλέων ξένος ὧδ' ἀφίκηται,
 ὥς εἰδῶ, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.
 ἐξένθοις Γαλάτεια καὶ ἐξενθοῖσα λάθοιο
 ὥσπερ ἐγὼ νῦν ὧδε καθήμενος οἴκαδ' ἀπενθεῖν.
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα καὶ γάλ' ἀμέλγειν
 καὶ τυρὸν πᾶξαι τάμισον δριμεῖαν ἐνέισα. 66
 ἅ μάρτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπέρ μεν,
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτὸν ἐόντα.
 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μεν 70
 σφύζειν, ὥς ἀνιαθῇ, ἐπεὶ κήγὼν ἀνιῶμαι.
 ὦ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπτότασαι;
 αἶκ' ἐνθὼν θαλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.
 τὰν παρεοῖσαν ἀμελγε. τί τὸν φεύγοντα διώκεις; 75
 εὕρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
 πολλὰ συμπαῖσδέν με κόραι τὰν νύκτα κέλονται,

54. ὃ τ' scripsi: ὅτ' MSS.

60. Versus procul dubio corruptus: μεμαθεῖναι m: γε μαθεῖναι MSS. alii.

70. φασὼ vulg.: φλασὼ m k.

74. τάχα καὶ MSS.: corr. Ahrens.

κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω
 δῆλον δ' ὅτ' ἐν τῇ γῇ κήγώ τις φαίνομαι ἦμεν.

Οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα 80
 μουσίσδων, ῥᾶον δὲ διαγ' ἢ εἰ χρυσὸν ἔδωκεν.

XII

ΑΙΤΗΣ

Ἥλυθες ὦ φίλε κοῦρε τρίτῃ σὺν νυκτὶ καὶ ἀοῖ;
 ἦλυθες· οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.
 ὅσπον ἔαρ χειμῶνος, ὅσπον μᾶλον βραβίλοιο
 ἄδιον; ὅσπον δις σφετέρας λασιωτέρα ἄρνός,
 ὅσπον παρθενικὴ προφέρει τριγάμοιο γυναικός, 5
 ὅσπον ἐλαφροτέρῃ μύσχου νεβρός, ὅσπον ἀηδὼν
 συμπάντων λιγύφωνος ἀοιδοτάτῃ πετεηνῶν,
 τύσπον ἔμ' εὐφρανας τὴν φανείς, σκιερὰν δ' ὑπὸ φαγὸν
 ἀελίου φρύγοντος ὁδοιπόρος ἔδραμον ὥς τις.
 εἴθ' ὁμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν Ἐρωτες 10
 νῶϊν, ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν ἀοιδά.
 θείῳ δὴ τινε τῷδε μετὰ προτέροισι γενέσθην
 φῶθ', ὁ μὲν εἴσπνηλος, φαίη χ' ὠμυκλαϊᾶσδων,
 τὸν δ' ἕτερον πάλιν ὥς κεν ὁ Θεσσαλὸς εἴποι αἶταν.
 ἀλλήλους δ' ἐφίλησαν ἴσφ' ἑυγῶ. ἥ ῥα τότε ἦσαν 15
 χρύσειοι πάλιν ἄνδρες, ὃ κἀντεφίλησ' ὁ φιληθείς."
 εἰ γὰρ τοῦτο πάτερ Κρονίδα πέλοι, εἰ γὰρ ἀγήρω

79. ὅτ' scripta: cf. v. 54: ὅτ' MSS.

XII. 12. θείῳ Meineke: διοῖ MSS. μετὰ προτ. Taylor: μέτ'
 ἀμφοτέρ. vulg. 16. ὃ κἀντεφ. Ch.: ὅκ' ἀντεφ. vulg.: ὅτ' ἀντεφ.
 Kiessl.

ἀθάνατοι, γενεαῖς δὲ διηκοσίαισιν ἔπειτα
 ἀγγεῖλειεν ἐμοί τις ἀνέξοδον εἰς Ἀχέροντα·
 “ ἡ σὴ νῦν φιλότῃς καὶ τοῦ χαρίεντος αἵτεω 20
 πᾶσι διὰ στόματος, μετὰ δ’ ἡιθέοισι μάλιστα.”
 ἀλλ’ ἦτοι τούτων μὲν ὑπέρτεροι Οὐρανῶνες
 ἔσσονθ’ ὥς ἐθέλοντι. ἐγὼ δέ σε τὸν καλὸν αἰνέων
 ψεύδεα ρινὸς ὑπερθεὺς ἀραιᾶς οὐκ ἀναφύσω.
 ἦν γὰρ καὶ τι δάκῃς, τὸ μὲν ἀβλαβὲς εὐθὺς ἔθηκας, 25
 διπλάσιον δ’ ὠνασας, ἔχων δ’ ἐπίμετρον ἀπῆνθον.
 Νισαῖοι Μεγαρῆες ἀριστεύοντες ἐρετμοῖς,
 δλβιοι οἰκείετε, τὸν Ἀττικὸν ὥς περὶ ἅλλα
 ξεῖνον ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.
 αἰεὶ οἱ περὶ τύμβον ἀολλέες εἴαρι πρᾶτφ 30
 κοῦροι ἐριδμαίνοντι φιλήματος ἄκρα φέρεσθαι.
 δς δέ κε προσμάξῃ γλυκερώτερα χεῖλεσι χεῖλη,
 βριθόμενος στεφάνοισιν ἐὰν ἐς μητέρ’ ἀπῆνθεν.
 δλβιος, δστις παισὶ φιλήματα κεῖνα διαιτᾷ.
 ἦ που τὸν χαροπὸν Γανυμήδεα πόλλ’ ἐπιβωτᾷ 35
 Λυδίῃ ἴσον ἔχειν πέτρῃ στόμα, χρυσὸν ὁποῖη
 πεύθονται μὴ φαῦλος ἐτήτυμω ἀργυραμοιβό.

XIII

Υ Λ Α Σ

Οὐχ ἅμιν τὸν Ἔρωτα μόνοις ἔτεχ’, ὥς ἐδοκεῖμεν,
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο.

37. ἐτήτυμον MSS. : Text Ch. : τρέβοντες ἐτήτυμον Buech. : μὴ
 φαῦλον ἔχη τύπον Wordsworth : quod cave accipias, non enim
 signum quid sit sed metallum quale sit declarat lapis Lydius.

οὐχ ἅμῃν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες·
 ἀλλὰ καὶ ὠμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμίδα φορεῦντος,
 καὶ νιν πάντ' ἐδίδαξε πατὴρ ὥσεί φίλον νιέα,
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
 χωρὶς δ' οὐδέποκ' ἦς, οὗτ' εἰ μέσον ἄμαρ ὄροιτο, 10
 οὗτ' ἄρ' ὅχ' ἅ λεύκιππος ἀνατρέχοι ἐς Διὸς Ἀώς,
 οὐδ' ὅποκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλδέντι πετεῦρφ,
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15
 ἀλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο
 πασᾶν ἐκ πολίων προλελεγμένοι, ὦν ὀφελὸς τι,
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἰωλκόν,
 Ἄλκμῆνης υἱὸς Μιδεατίδος ἡρώϊνης, 20
 σὺν δ' αὐτῷ κατέβαινεν Ὑλας εὐέδρον ἐς Ἀργῶ,
 ἅτις κυανεᾶν οὐχ ἤψατο συνδρομάδων ναῦς,
 ἀλλὰ διεξάιξε—βαθὺν δ' εἰσέδραμε Φᾶσιν—
 αἰετὸς ἐς μέγα λαῖτμα· ἀφ' οὗ τότε χοιράδες ἔσταν.
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25
 ἄρνα νέον βόσκοντι, τετραμμένου εἵαρος ἤδη,
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
 ἡρώων, κοίλαν δὲ καθιδρυθέντες ἐς Ἀργῶ
 Ἑλλάσποντον ἵκοντο νότῳ τρίτον ἄμαρ ἀέντι,

XIII. 10-12. οὗτ' . . . in minutiis Zieglerum secutus sum.
 11. ἀνατρέχοι Schaefer: ἀνατρέχει vulg. 24. ἐς Ch.: ὡς MSS.
 vulg.

εἶσω δ' ὄρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν 30
 αὔλακας εὐρύνοντι βόες τρίβοντες ἄροτρα.
 ἐκβάντες δ' ἐπὶ θίνα κατὰ ζυγὰ δαῖτα πένοντο
 δειελινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ,
 ἔνθεν βούτομον ὄξυ βαθύν τ' ἐτάμοντο κύπειρον. 35
 κῶχθε ὅτ' Ἰλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν
 αὐτῷ θ' Ἡρακλῇ καὶ ἀστεμφεῖ Τελαμῶνι,
 οἱ μίαν ἄμφω ἐταῖροι αἰεὶ δαίνυντο τράπεζαν,
 χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει, 40
 κυάνεόν τε χελιδόνιον χλωρόν τ' ἀδίδαντον
 καὶ θάλλοντα σέλινα καὶ εἰλιτενῆς ἄγρωστις.
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
 Εὐνείκα καὶ Μαλὶς ἔαρ θ' ὀρώσα Νύχεια, 45
 ἦτοι ὁ κοῦρος ἐπέειχε ποτῷ πολυχανδέα κρωσσὸν
 βάψαι ἐπειγόμενος, ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
 πασάων γὰρ ἔρως ἀπαλὰς φρένας ἐξεσώβησεν
 Ἀργεῖφ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ
 ἀθρόος, ὥς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστήρ 50
 ἀθρόος, ἐν πόντῳ, ναύταις δέ τις εἶπεν ἐταῖροις·
 “κουφότερ' ὧ παῖδες ποιείσθ' ὅπλα· πνευστικὸς οὖρος.”
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχουσιν
 δακρυόεντ' ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν.
 Ἀμφιτρωνιάδας δὲ ταρασσόμενος περὶ παιδί 55
 ᾤχετο, μαιωτιστὶ λαβὼν εὐκαμπέα τόξα
 καὶ ρόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὴ χεῖρ.

48. ἐξεφώβησεν m corr. : ἐξεφθβόβησεν k : ἀμφεκάλυψεν vulg. :
 text. Jacobs. 52 πνευστικός k : πλευστικός vulgo.

τρὶς μὲν Ὑλαν ἄνυσεν, ὅσον βαρὺς ἤρυγε λαιμός·
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἵκετο φωνὰ
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω. 60
 ὥς δ' ὁπότε ἠυγένειος ἀπόπροθι λῖς ἔσακούσασθ',
 νεβροῦ φθεγξαμένηας τις ἐν οὔρεσιν ὠμοφάγος λῖς
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·
 Ἑρακλῆς τοιοῦτος ἐν ἀτρίπτουσιν ἀκάνθαις
 παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσος ἐμόγησεν 66
 οὔρεα καὶ δρυμούς, τὰ δ' Ἱήσονος ὕστερα πάντ' ἦς.
 ναὺς γέμεν ἄρμεν' ἔχοισα μετάρσια τῶν παρεόντων,
 ἰστία δ' ἡμίθεοι μεσονύκτιον ἐξεκάθαιρον
 Ἑρακλῆα μένοντες. ὁ δ' αἶ πόδες ἄγον ἐχώρει 70
 μαινόμενος· χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.
 οὕτω μὲν κάλλιστος Ὑλας μακάρων ἀμιθρεῖται·
 Ἑρακλῆην δ' ἥρωες ἐκερτόμεον λιποναύταν,
 οὐνεκεν ἡρώησε τριακοντάζυγον Ἀργώ,
 περὶ δ' ἐς Κόλχους τε καὶ ἄξενον ἵκετο Φᾶσιν. 75

XIV

ΚΥΤΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

ΑΙΣΧΙΝΗΣ

Χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον.

ΘΥΩΝΙΧΟΣ

ἀλλὰ τὸ ταῦτά,

Αἰσχίνα.

68. ναὺς μὲν k : corr. Hermann.

XIV. 1. τυ αὐτὸ a : τοι αὐτὰ k : alii alia : ἀλλὰ omnes : ἄλλα τοιαῦτα Ahrens (Ziegl. Hiller) : text. Ch.

ΑΙΣΧΙΝΗΣ

ὥς χρόνιος.

ΘΥΩΝΙΚΟΣ

χρόνιος; τί δέ τοι τὸ μέλημα;

ΑΙΣΧΙΝΗΣ

πράσσομες οὐχ ὥς λῶστα Θυώνιχε.

ΘΥΩΝΙΚΟΣ

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὗτος, ἀυσταλέοι δὲ κίκιννοι.

τοιούτος πρῶαν τις ἀφίκετο Πυθαγορικτάς,

5

ὠχρὸς κἀννυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ἦρατο μὰν καὶ τήνος, ἐμὴν δοκεῖ, ὅπτῳ ἀλεύρω.

ΑΙΣΧΙΝΗΣ

παῖσδεις ὠγάθ' ἔχων· ἐμὲ δ' ἂ χαρίεσσα Κυνίσκα

ὕβρισδει· λασῶ δὲ μανείς ποκά, θρίξ ἀνὰ μέσσον.

ΘΥΩΝΙΚΟΣ

τοιούτος μὲν αἰεὶ τὸ φίλ' Αἰσχίνα, ἀσυχᾶ ὀξύς,

10

πάντ' ἐθέλων κατὰ καιρόν· ὁμως δ' εἶπον, τί τὸ καινόν.

ΑΙΣΧΙΝΗΣ

ὠργεῖος κήγῳ καὶ ὁ Θεσσαλὸς ἱπποδιώκτας

Ἄπιδ καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας

ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς

θηλάζοντά τε χοῖρον, ἀνῶξα δὲ βίβλινον αὐτοῖς

15

εὐώδη, τετόρων ἐτέων, σχεδὸν ὥς ἀπὸ λανῶ.

βολβὸς κτεῖς κοχλίας ἐξηρέθη. ἥς πότος ἀδύς.

ἤδη δὲ προϊόντος, ἔδοξ' ἐπιχείσθαι ἄκρατον

ὦτινος ἤθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.

10. δσύχα k: corr. Ahrens: ἄσυχος vulg.
κοχλ. vulg.: corr. Wordsw.

17. βολβός τις

ἄμμες μὲν φωνεῦντες ἐπίνομες, ὡς ἐδέδοκτο· 20
 ἂ δ' οὐδὲν παρεόντος ἔμευ. τίν' ἔχειν με δοκεῖς νοῦν;
 “οὐ φθεγξῇ; λύκον εἶδες.” ἔπαιξέ τις. “ὡς σοφός”
 εἶπε,

κῆφᾱπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον ἄψας.
 ἔστι Λύκος, Λύκος ἐστί, Λάβα τῷ γείτονος υἱός,
 εὐμάκης ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25
 τοῦτω τὸν κλύμενον κατετάκετο τήνον ἔρωτα.
 χάμιν τοῦτο δι' ὥτὸς ἔγεντό ποθ' ἀσυχᾶ οὕτως·
 οὐ μὰν ἐξήταξα μάταν εἰς ἄνδρα γενειῶν.
 ἦδη δ' ὦν πόσιος τοὶ τέσσαρες ἐν βάθει ἦμες,
 χῶ Λαρισαῖος “τὸν ἐμὸν Λύκον” ᾔδεν ἀπ' ἀρχᾶς, 30
 Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἂ δὲ Κυνίσκα
 ἔκλαι' ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
 παρθένος ἐξαέτης κόλπῳ ἐπιθυμήσασα.
 τᾶμος ἐγώ, τὸν ἴσαις τὴν Θυνώνιχε, πύξ ἐπὶ κόρρας
 ἤλασα, κάλλαν αὖθις. ἀνειρύσσασα δὲ πέπλῳς 35
 ἔξω ἀπώχετο θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;
 ἄλλός τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα
 θάλπε φίλον. τήνφ τὰ σὰ δάκρυα μᾶλα ρέοντι.”
 μάστακα δοῖσα τέκνοισιν ὑπωροφίοισι χελιδῶν
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40
 ὦκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
 ἰθὺ δι' ἀμφιθύρῳ καὶ δικλίδος, ᾗ πόδες ἄγον.
 αἰνός θην λέγεταί τις· ἔβα τάχα ταῦρος ἀν' ὕλαν.
 εἵκατι· ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ' ἄλλαι,
 σάμερον ἐνδεκάτα, ποτίθει δύο, καὶ δύο μῆνες, 45

39. δαῖσα Medenbach-Wakker: δ' οἷα vulg., quod ita servat
 Paley ut lacunam ante v. 40 statuat. 43. ἔβα καὶ ταῦρος
 vulg.: ἔβα κένταυρος k p edd. recce.; text. Graefe.

ἐξ ὧ ἀπ' ἀλλήλων. οὐδ' εἰ Θρακιστὶ κέκαρμαι,
οἶδε. Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶγκται.
ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί,
δύστηνοι Μεγαρῆες ἀτιμοτάτῃ ἐνὶ μοίρῃ.
κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι. 50
νῦν δὲ πόθεν; μῦς, φαντὶ Θυώνιχε, γεύμεθα πίσσας.
χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
οὐκ οἶδα. πλὰν Σίμος ὁ τᾶς Ἐπιχάλκῳ ἐρασθεῖς
ἐκπλεύσας ὑγιῆς ἐπανήλθ', ἐμὸς ἀλικιώτας.
πλευσοῦμαι κήγῳ διαπόντιος, οὔτε κάκιστος 55
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὁ στρατιώτας.

ΘΥΩΝΙΚΟΣ

ᾧφελε μὰν χωρεῖν κατὰ νοῦν τεόν, ὧν ἐπεθύμεις
Αἰσχίνα. εἰ δ' οὕτως ἄρα τοι δοκεῖ ὥστ' ἀποδαμῆν,
μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

ΑΙΣΧΙΝΗΣ

τάλλα δ' ἀνὴρ ποῖός τις ἐλευθέρῳ οἷος ἄριστος; 60

ΘΥΩΝΙΚΟΣ

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον,
πολλοῖς πολλὰ διδούς, αἰτεύμενος οὐκ ἀνανεύων
οἷα χρὴ βασιλῇ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροισι δὲ βεβακὼς
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει
λευκαίνων ὁ χρόνος· ποιεῖν τι δεῖ, ἅς γόνυ χλωρόν. 70

XV

ΣΥΡΑΚΟΤΣΙΑΙ Η ΑΔΩΝΙΑΖΟΤΣΑΙ

ΓΟΡΓΩ

Ἔνδοι Πραξινόα ;

ΠΡΑΞΙΝΟΑ

Γοργοῖ φίλα, ὥς χρόνῳ. ἔνδοι.
 θαῦμ' ὅτι καὶ νῦν ἦνθες. ὄρη δίφρον Εὐνόα αὐτῇ.
 ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἔχει κάλλιστα.

ΠΡΑΞΙΝΟΑ

καθίζειν.

ΓΟΡΓΩ

ὦ τᾶς ἀλεμάτω ψυχᾶς· μόλις ὕμιν ἐσώθην
 Πραξινόα πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων. 5
 παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·
 ἂ δ' ὁδὸς ἄτρυτος· τὴ δ' ἐκαστάτῳ ὅσσον ἀποικεῖς.

ΠΡΑΞΙΝΟΑ

ταῦθ' ὁ πάραρος τῆνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθῶν
 ἱλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες
 ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος. 10

ΓΟΡΓΩ

μὴ λέγε τὸν τεδν ἄνδρα φίλα Δίκωνα τοιαῦτα,
 τῷ μικρῷ παρεόντος· ὄρη γύναι, ὥς ποθορῇ τυ.
 θάρσει Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῶν.

XV. 4. ἀλεμάτω Scaliger : ἀδεμάτω k : ἀδαμάτου p. 7. ἐκαστέρῳ
 ἐμ' k : ἐκαστοτέρῳ ἐμ' vulg. : ἐκαστέρῳ ὦ μέλ' Meineke : text. Ch.

ΠΡΑΞΙΝΟΑ

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

ΓΟΡΓΩ

καλὸς ἀπφῦς.

ΠΡΑΞΙΝΟΑ

ἀπφῦς μὰν τήνος τὰ πρόαν (λέγομεν δὲ πρόαν θην 15
πάντα) νίτρον καὶ φύκος ἀπὸ σκανᾶς ἀγοράσδων
ῥηθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπηχυσ.

ΓΟΡΓΩ

χῶμος ταῦτᾱ ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·
ἐπταδράχμῳς κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,
πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ'
ἔργῳ. 20

ἀλλ' ἴθι τῶμπέχονον καὶ τὰν περονατρίδα λάξευ.
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ
θασόμεναι τὸν Ἄδωνιν· ἀκούω χρῆμα καλόν τι
κοσμεῖν τὰν βασιλίσσαν.

ΠΡΑΞΙΝΟΑ

ἐν ὀλβίῳ ὀλβια πάντα.

ΓΟΡΓΩ

ὦν ἴδες, ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι. 25
ἔρπειν ὥρα κ' εἴη.

ΠΡΑΞΙΝΟΑ

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον αἰνόθρυπτε
θες πάλιν. αἱ γαλέαι μαλακῶς χρῆζοντι καθεύδειν·
κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ.

18. τοῦτᾱ Ahrens: ταῦτά γ' vulg.: ταῦτ' k. 27. νᾶμα MSS.:
corr. Kärcher.

ἃ δὲ σμάμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ ἄπληστε.
 ἔγχει ὕδωρ. δύστανε, τί μεν τὸ χιτώνιον ἄρδεις; 31
 παῦε. ὀκοῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.
 ἃ κλᾶξ τᾶς μεγάλας πᾶ λάρνακος; ὧδε φέρ' αὐτάν.

ΓΟΡΓΩ

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
 τοῦτο πρόπει· λέγε μοι, πῶσσω κατέβα τοι ἀφ' ἰστώ;

ΠΡΑΞΙΝΟΑ

μὴ μνάσῃς Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

ΓΟΡΓΩ

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

ΠΡΑΞΙΝΟΑ

τοῦτο κάλ' εἶπες.

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον
 ἀμφίθες. οὐκ ἄξῳ τυ τέκνον. μορμῷ, δάκνει ἵππος.
 δάκρυ', ὅσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι. 41
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.—
 ὦ θεοί, ὅσσοις ὄχλος. πῶς καὶ πόκα τοῦτο περᾶσαι
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45
 πολλά τοι ὦ Πτολεμαίε πεποιήται καλὰ ἔργα,
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν· οὐδεὶς κακοεργὸς
 δαλεῖται τὸν ἰόντα παρέρπων Αἰγυπτιστί,
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,
 ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

30. ἃ δὲ σμάμα Hermann: ἀδδσνᾶμα k: ἃδ' ὡς νᾶμα Iunt. 37.
 ποτέθηκα Valcken.: προτέθεικα vel -ηκα MSS. 41. δάκρυε MSS.:
 corr. Porson.

ἀδίστα Γοργοί, τί γενοίμεθα; τοὶ πολεμισταὶ
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.
 ὀρθὸς ἀνέστα ὁ πυρρός· ἴδ' ὡς ἄγριος. κυνοθαρσῆς
 Εὐνόα, οὐ φευξῇ; διαχρησεῖται τὸν ἄγοντα.
 ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

ΓΟΡΓΩ

θάρσει Πραξινόα· καὶ δὴ γεγενήμεθ' ὀπισθεν,
 τοὶ δ' ἔβαν ἐς χώραν.

ΠΡΑΞΙΝΟΑ

καὐτὰ συναγείρομαι ἤδη.
 ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκα
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

ΓΟΡΓΩ

ἐξ αὐλᾶς ὦ μάτερ; 60

ΓΡΑΥΣ

ἐγὼν ὦ τέκνα.

ΓΟΡΓΩ

παρενθεῖν

εὐμαρές;

ΓΡΑΥΣ

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
 καλλίστα παίδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμός ἃ πρεσβύτες ἀπώχετο θεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναικες ἴσαντι, καὶ ὡς Ζεὺς ἡγάγεθ' Ἥρην.

ΓΟΡΓΩ

θᾶσαι Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

ΠΡΑΞΙΝΟΑ

θεσπέσιος. Γοργοί, δὸς τὰν χέρα μοι· λάβε καὶ τὸ
 Εὐνόα Εὐτυχίδος· πότεχ' αὐτῇ, μή τι πλαναθῇς.
 πᾶσαι ἅμ' εἰσένθωμες· ἀπρίξ ἔχευ Εὐνόα ἁμῶν.
 οἴμοι δειλαία, δίχα μεν τὸ θερίστριον ἤδη
 ἔσχισται Γοργοῖ. πὸτ τῷ Διός, εἴτι γένοιο 70
 εὐδαίμων ὠνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

ΞΕΝΟΣ

οὐκ ἐπ' ἐμὴν μέν, ὅμως δὲ φυλαξεύμαι·

ΠΡΑΞΙΝΟΑ

ὄχλος ἄθρως.

ὠθεῖνθ' ὥσπερ ὕες.

ΞΕΝΟΣ

θάρσει γύναι· ἐν καλῷ εἰμές.

ΠΡΑΞΙΝΟΑ

κεῖς ὥρας κήπειτα φίλ' ἀνδρῶν ἐν καλῷ εἵης
 ἅμμε περιστέλλων. χρηστῷ κῶκτίρμονος ἀνδρός. 75
 φλίβεται Εὐνόα ἅμιν· ἄγ' ὦ δειλὰ τὸ βιάζεν.
 κάλλιστ'· ἔνδοι πᾶσαι, ὃ τὰν νυὸν εἴπ' ἀποκλάξας.

ΓΟΡΓΩ

Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πρᾶτον ἄθρησον,
 λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

ΠΡΑΞΙΝΟΑ

πότνι' Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι, 80
 ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν.
 ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεύντι,
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τοι χρῆμ' ὠνθρωπος.

72. φυλαξεύμαι D: -όμαι k. ὄχλος ἄθρως m: idem voluit k, vid.
 notas: ἀθρόος ὄχλος vulg.

αὐτὸς δ' ὥς θαητὸς ἐπ' ἀργυρέας κατὰκειται
κλισμῶ, πρᾶτον ἴουλον ἀπὸ κροτάφων καταβάλλον,
ὁ τριφίλητος Ἄδωνις, ὃ κῆν Ἀχέροντι φιλεῖται. 86

ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ' ὦ δύσταντοι, ἀνάνυτα κωτίλλοισαι
τρυγόνες. ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

ΓΟΡΓΩ

μᾶ, πόθεν ὄνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενος ἐπίτασσε. Συρακοσίαις ἐπιτάσσεις; 90
ὥς δ' εἰδῆς καὶ τοῦτο· Κορίνθιαι εἰμές ἄνωθεν,
ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·
δωρίσδεν δ' ἔξεστι δοκῶ τοῖς Δωριέεσσι.

ΠΡΑΞΙΝΟΑ

μὴ φύη Μελιτῶδες δς ἀμῶν καρτερὸς εἴη,
πλὰν ἐνός. οὐκ ἀλέγω μὴ μοι κενεὰν ἀπομάξης. 95

ΓΟΡΓΩ

σιγαῖ Πραξινόα· μέλλει τὸν Ἄδωνιν αἰεῖδεν
ἀ τὰς Ἀργείας θυγάτηρ πολυίδρις αἰοῖδος,
ἅτις καὶ πέρυσιν τὸν ἰάλεμον ἀρίστευσσε.
φθεγξεῖται τι σάφ' οἶδα καλόν· διαθρύπτεται ἤδη.

ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἀ Γολγῶς τε καὶ Ἰδάλιον ἐφίλασας 100
αἰπεινάν τ' Ἐρύκαν, χρυσῷ παίξοις Ἀφροδίτα·
οἷόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος
μηνὶ δυωδεκάτῳ μαλακαὶ πόδας ἄγαγον ὦραι.
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθεῖναι
ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φορεῦσαι. 105

98. πέρυσιν Ahrens: πέρχην k: Σπέρχιν vulg.: πέρυσιν Reiske.

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,
 ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·
 τὴν δὲ χαριζομένα, πολυνώνυμε καὶ πολύναιε,
 ἃ Βερενικεία θυγάτηρ Ἑλένα εἰκυῖα 110
 Ἄρσινδᾶ πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
 παρ μὲν οἱ ὦρια κείται, ὅσα δρυὸς ἄκρα φέρονται,
 παρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις
 ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα.
 εἶδατα δ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται, 115
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ,
 ὅσσά τ' ἀπὸ γλυκερῷ μέλιτος τά τ' ἐν ὑγρῷ ἐλαίῳ,
 πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τεῖδε πάρεστι.
 χλωραὶ δὲ σκιάδες μαλακῷ βρίθοντι ἀνήθορ 120
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἐρωτες,
 οἷοι ἀηδονιδῆες ἀεζομενᾶν ἐπὶ δένδρῳ
 πωτῶνται πτερύγων πειρώμενοι ὄζον ἀπ' ὄζῳ.
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος
 αἰετοὶ οἶνοχόον Κρονίδα Διὶ παῖδα φέροντες.
 "πορφύρειοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω," 125
 ἃ Μίλατος ἐρεῖ χά τὰν Σαμίαν κατά βόσκων·
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα.
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἄδωνις
 ὀκτωκαιδεκέτης ἢ ἑννεακαίδεχ' ὁ γαμβρός.
 οὐ κεντεῖ τὸ φίλαμ', ἔτι οἱ περὶ χεῖλεα πυρρά. 130
 νῦν μὰν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτῳ ἄνδρα·
 ἀῶθεν δ' ἀμές νιν ἅμα δρόσῳ ἀθροαὶ ἔξω

116. μαλεύρῳ Bergk : ἄμ' ἀλεύρῳ MSS. 119. βρίθοντι Ch. :
 βρίθοντες MSS. boni : -ουσαι vulg. : -ονται MS. unus. 121.
 ἀεζομενᾶν Ahr. : -ων MSS. opt. 126. καταβύσκων MSS. : corr.
 Ahrens.

οἴσεύμεσ ποτὶ κύματ' ἐπ' αἰὼνι πτύοντα,
 λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι
 στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς. 135
 Ἔρπεις ὦ φίλ' Ἀδωνι καὶ ἐνθάδε κεῖς Ἀχέροντα
 ἡμιθέων, ὥς φαντί, μονώτατος. οὐτ' Ἀγαμέμνων
 τοῦτ' ἔπαθ', οὐτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,
 οὐθ' Ἑκτωρ Ἑκάβας ὁ γεραίτερος εἵκατι παίδων,
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140
 οὐθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,
 οὐ Πελοπηιάδαι τε καὶ Ἄργεος ἄκρα Πελασγοί.
 ἴλαθι νῦν φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαιοι.
 καὶ νῦν ἦνθες Ἀδωνι, καὶ ὅκκ' ἀφίκῃ, φίλος ἡξείεις.

ΤΟΡΓΩ

Πραξινόα, τὸ χρήμα σοφώτερον ἂ θήλεια. 145
 ὀλβία ὅσσα ἴσατι, πανολβία ὥς γλυκὺ φωνεῖ.
 ὦρα ὅμως κεῖς οἶκον. ἀνάριστος Διοκλείδας.
 χώνηρ ὄξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.
 χαῖρε Ἀδων ἀγαπητέ· καὶ ἐς χαίροντας ἀφίκευ.

XVI

ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν αἰοιδοῖς,
 ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰδοῦντι·
 ἄμμες δὲ βροτοὶ οἶδε, βροτοὺς βροτοὶ αἰίδωμεν.
 τίς γὰρ τῶν ὀπδοσὶ γλαυκὰν ναίουσιν ὑπ' αῶ 5
 ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἶκφ
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει;

αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 πολλά με τωθάξοισαι, ὃ τ' ἀλιθίαν ὁδὸν ἦνθον,
 ὀκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ 10
 ψυχροῖς ἐν γονάτεσσι κάρη μίννοντι βαλοῖσαι,
 ἔνθ' αἰεὶ σφισιν ἔδρα, ἐπὴν ἀπρηκτοὶ ἴκωνται.
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὥς πάρος
 ἔσθλοῖς

αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων. 15
 πᾶς δ' ὑπὸ κόλπῳ χεῖρας ἔχων πόθεν οἴσεται ἀθρεῖ
 ἄργυρον, οὐδέ κεν ἰδὼν ἀποτρίψας τινὶ δοίη,
 ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρω ἢ γόνυ κνάμα·
 αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς.
 τίς δέ κεν ἄλλου ἀκούσαι; ἄλις πάντεσσιν” Ὀμηρος.
 οὗτος ἀοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.” 21

Δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν θνατοί,
 ἀλλὰ τὸ μὲν ψυχᾶ, τὸ δὲ καὶ τινὶ δοῦναι ἀοιδῶν·
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25
 ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν,
 μὴδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ
 μειλίζαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι νέεσθαι,
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας,
 ὅφρα καὶ εἰν' Ἀίδαο κεκρυμμένος ἐσθλὸς ἀκούσῃς, 30
 μὴδ' ἀκλεῆς μύρηαι ἐπὶ ψυχροῦ Ἀχέροντος,
 ὥσεί τις μακέλα τετυλωμένος ἔνδοθι χεῖρας
 ἀχὴν ἐκ πατέρων πενίην ἀκτήμονα κλαίων.
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἀνακτος Ἀλεύα
 ἄρμαλιν ἔμμηνον ἐμετρήσαντο πενέσται· 35

XVI. 9. ὃ τ' Ch. : ὅτ' vulg. 16. κόλπῳ Ahrens : -ω MSS.

πολλοὶ δὲ Σκοπάδῃσιν ἐλαυνόμενοι ποτὶ σακοῦς
 μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι,
 μυρία δ' ἀμπεδίον Κραννώνιον ἐνδιάασκον
 ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·
 ἀλλ' οὐ σφιν τῶν ἥδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,
 ἄμναστοι δὲ τὰ πολλὰ καὶ δλβια τήνα λιπόντες
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,
 εἰ μὴ κείνος ἀοιδὸς ὁ Κῆιος αἰόλα φωνέων
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοῦς
 ὀπλοτέροις, τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι, 46
 οἷ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομῶντας
 Πριαμίδας ἢ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,
 εἰ μὴ φυλόπιδας προτέρων ὑμνησαν ἀοιδοί; 50
 οὐδ' Ὀδυσσεὺς ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθείς
 πάντας ἐπ' ἀνθρώπους, Ἀΐδαν τ' εἰς ἔσχατον ἐλθὼν
 ζῶός, καὶ σπήλυγγα φυγὼν ὀλοοῖο Κύκλωπος,
 δηναῖον κλέος ἔσχευ, ἐσιγάθη δ' ἂν ὑφορβὸς
 Εὖμαιος, καὶ βουσι Φιλοίτιος ἀμφ' ἀγελαίαις 55
 ἔργον ἔχων, αὐτὸς τε περίσπλαγχνος Λαέρτης,
 εἰ μὴ σφεας ὦνasan Ἰάονος ἀνδρὸς ἀοιδαί.

Ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,
 χρήματα δὲ ζῶντες ἀμαλδύνουσι θανόντων.
 ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ἄνι κύματα μετρεῖν, 60
 ὅσσ' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,
 ἢ ὕδατι νίξειν θολερὰν διαειδέει πλίνθον,
 καὶ φιλοκερδεῖα βεβλαμμένον ἄνδρα παρειπεῖν.

57. σφεας Ahrens : σφᾶς vulg. : σφας k p.
 παρελθεῖν vulg.

63. παρειπεῖν s :

χαιρέτω δς τοιοῦτος, ἀνάριθμος δέ οἱ εἷη
 ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἕμερος αὐτόν. 65
 αὐτὰρ ἐγὼ τιμὴν τε καὶ ἀνθρώπων φιλότητα
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.
 δίζημαι δ', ὅτινι θνατῶν κεχαρισμένος ἔνθω
 σὺν Μοῖσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθουσιν ἀοιδοῖς
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70
 σὺ πά μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτούς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·
 ἔσσεται οὗτος ἀνὴρ, δς ἐμεῦ κεκρήσεται' ἀοιδοῦ,
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας ἢ βαρὺς Αἴας
 ἐν πεδίῳ Σιμόντος, ὅθι Φρυγὸς ἥριον Ἴλου. 75
 ἤδη νῦν Φοῖνικες ὑπ' ἡελίῳ δύνοντι
 οἰκεῦντες Λιβύας ἄκρον σφυρὸν ἐρρίγασιν.
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα
 ἀχθόμενοι σακέεσσι βραχίονας ἰτεῖνοισιν·
 ἐν δ' αὐτοῖς Ἰέρων προτέροις ἴσος ἡρώεσσι 80
 ζῶννυται, ἵππεια δὲ κόρυν σκεπάουσιν ἔθειραι.
 αἱ γὰρ Ζεῦ κύδιστε πάτερ καὶ πότνι' Ἀθάνα
 κούρη θ', ἢ σὺν ματρὶ πολυκλήρων Ἐφυραίων
 εἵληχας μέγα ἄστυ παρ' ὕδασι Λυσιμελείας,
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85
 Σαρδόνιον κατὰ κῦμα, φίλων μόρον ἀγγέλλοντας
 τέκνοις ἢ δ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·
 ἄσπεά τε προτέροισι πάλιν ναίειτο πολίταις,
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας·
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἱ δ' ἀνάριθμοι 90
 μῆλων χιλιάδες βοτάνῃ διαπιανθεῖσαι
 ἀμπεδίον βληχοῖντο, βόες δ' ἀγελαδὸν ἐς αὐλιν
 ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὀδίταν·

νειοὶ δ' ἐκπονέοιντο ποτὶ σπῆρον, ἀνίκα τέττιξ
 ποιμένας ἐνδίοις πεφυλαγμένους ἐνδοθι δένδρων 95
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς δπλ' ἀράχναι
 λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μηδ' ὄνομ' εἶη.
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν αἰοῖδοι
 καὶ πόντου Σκυθικοῖο πέραν καὶ ὄθι πλατὺ τείχος
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100
 εἷς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητὰν Ἰέρωνα.
 ὦ Ἐτεόκλειοι θυγατρες θεαί, ὦ Μινύειον
 Ὀρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις, 105
 ἄκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντων
 θαρσῆσας Μοῖσαισι σὺν ἀμετέραισιν ἰκοίμαν.
 καλλείψω δ' οὐδ' ὕμνε· τί γὰρ Χαρίτων ἀγαπητὸν
 ἀνθρώποις ἀπάνευθεν; αἰεὶ Χαρίτεσσιν ἅμ' εἶην.

XVII

ΕΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,
 ἀθανάτων τὸν ἄριστον ἐπὴν αὐδῶμεν αἰοδαῖς·
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρῶτοισι λεγέσθω
 καὶ πύματος καὶ μέσσης· ὁ γὰρ προφερέστατος ἄλλων.
 ἦρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν αἰοιδῶν·

XVII. 2. αἰίδωμεν p k : ᾄδωμεν Steph. vulg. : text. Ch.

αὐτὰρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
 Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλήων.

Ἐκ πατέρων οἶος μὲν ἔην τελέσαι μέγα ἔργον
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο
 βουλάν, ἂν οὐκ ἄλλος ἀνὴρ οἶός τε νοῆσαι. 15
 τήνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
 ἀθανάτοισι, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομήτρας.
 ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνιοι 20
 ἴδρυται στερεοῖο τετυγμένα ἐξ ἀδάμαντος·
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει οὐρανίδαισι,
 χαίρων νίωνων περιώσιον νίωνοῖσιν,
 ὅττι σφεων Κρονίδης μελέων ἐξείλετο γῆρας,
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἱοὶ κεκορημένος ἦδη
 νέκταρος εὐόδοιο φίλας ἐς δῶμ' ἀλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄζοις.
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἡβης
 ὅπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γειναμένοισι. 35

τᾷ μὲν Κύπρον ἔχοισα Διώνας πύτνια κούρα
 κόλπον ἐς εὐώδη ραδινὰς ἐσεμάξατο χεῖρας.
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,
 ὅσσόν περ Πτολεμαῖος ἔην ἐφίλησεν ἄκοιτιν.
 ἧ μὰν ἀντεφιλείτο πολὺ πλέον· ὧδέ κε παισὶ 40
 θαρσύνσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὁππότε κεν φιλέων βαίνῃ· λέχος ἐς φιλεούσης.
 ἀστόργου δὲ γυναικὸς ἐπ' ἄλλοτρίῳ νόος αἰεὶ,
 ῥήϊδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.
 κάλλει ἀριστεύουσα θεάων πόντ' Ἀφροδίτα, 45
 σοὶ τήνῃ μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὐειδῆς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
 κυανέαν καὶ στυγνὸν αἰεὶ πορθμῆα καμόντων,
 ἐς ναὸν κατέθηκας, ἕως δ' ἀπεδάσσαι τιμᾶς. 50
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.—
 Ἀργεῖα κυάνοφρυ, σὺ λαοφόνον Διομήδεα
 μισγομένα Τυδῆι τέκες, Καλυδώνιον ἄνδρα,
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55
 Αἰακίδα Πηλῆι, σὲ δ' αἰχμητὰ Πτολεμαῖε
 αἰχμητᾷ Πτολεμαίῳ ἀρίζηλος Βερενίκα.
 καὶ σε Κόως ἀτίταλλε βρέφος νεογιλλὸν ἔδντα,
 δεξαμένα παρὰ ματρός, ὅτε πρῶταν ἶδες αἶω.
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν·
 ἡ δὲ οἱ εὐμενέοισα παρίστατο, καδ δ' ἄρα πάντων
 νωδυνίαν κατέχευε μελῶν· ὁ δὲ πατρὶ ἐοικὼς
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,

42. βαῖνοι p s : βαίνει vulg. : γρ. φέρει e : corr. Valck.

φᾶ δὲ καθαπτομένα βρέφους χείρεσσι φίλησιν· 65

“Ὀλβιε κούρε γένοιο, τίοις δέ με τόσσον, ὅσον περ
Δᾶλον ἐτίμησεν κυανάμπυκα Φοῖβος Ἀπόλλων·

ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο κολώναν,
ἶσον Δωριέεσσι νέμων γέρας ἐγγυς ἐοῦσιν.”

ἶσον καὶ Ῥήναιαν ἀναξ ἐφίλησεν Ἀπόλλων. 70

ᾧ ὥς ἄρα νᾶσος ἔειπεν· ὁ δ' ὑψόθεν ἔκλαγε φωνᾷ
ἐς τρεῖς ἀπὸ νεφέων μέγας αἰετὸς αἴσιος ὄρνις.

Ζηνὸς που τόδε σᾶμα. Διὶ Κρονίῳνι μέλοντι

αἰδοῖοι βασιλῆες· ὁ δ' ἔξοχος, ὃν κε φιλήσῃ
γεινόμενον τὰ πρῶτα· πολὺς δέ οἱ ὄλβος ὀπαδεῖ, 75

πολλᾶς δὲ κρατέει γαίας, πολλᾶς δὲ θαλάσσας.

μυρία ἀπειροί τε καὶ ἔθνεα μυρία φωτῶν

λήιον ἀλδήσκουσιν ὀφελλόμεναι Διὸς δμβρφ·

ἄλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,

Νεῖλος ἀναβλύζων διερὰν ὅτε βῶλακα θρύπτει. 80

οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδεδήμενται,

τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,

δοιαὶ δὲ τριάδες, μετὰ δὲ σφισιν ἐννεάδες τρεῖς·

τῶν πάντων Πτολεμαῖος ἀλήνωρ ἐμβασιλεύει. 85

καὶ μὴν Φοινίκας ἀποτέμενεται Ἀρραβίας τε

καὶ Συρίας Λιβύας τε κελαινῶν τ' Αἰθιοπῶν.

Παμφύλοισι τε πᾶσι καὶ αἰχμηταῖς Κιλικέσσι

σαμαίνει, Λυκίοις τε φιλοπτολέμοισι τε Καρσί

καὶ νάσοις Κυκλάδεσσιν, ἐπεὶ οἱ νᾶες ἄρισται 90

πόντον ἐπιπλῶντι, θάλασσα δὲ πᾶσα καὶ αἶα

καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαῖω.

πολλοὶ δ' ἱππῆες, πολλοὶ δὲ μιν ἀσπιδιώται.

χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.

ὀλβῳ μὲν πάντας κε καταβρίθοι βασιλῆας· 95
 τόσσον ἐπ' ἄμαρ ἕκαστον ἐς ἀφνὸν ἔρχεται οἶκον
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.
 οὐ γάρ τις δηίων πολυκῆτεα Νεῖλον ὑπερβὰς
 πεζὸς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις,
 οὐδέ τις αἰγιαλόνδε θαῶς ἐξάλατο ναὸς 100
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίησι·
 τοῖος ἀνὴρ πλατέεσσιν ἐνὶδρυται πεδίοισι
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν,
 φ' ἐπὶ πάγχυ μέλει πατρώια πάντα φυλάσσειν
 οἷ' ἀγαθῷ βασιλῇ, τὰ δὲ κτεατίζεται αὐτός. 105
 οὐ μὰν ἀχρεῖδς γε δόμφ' ἐνὶ πτόνι χρυσὸς
 μωρμάκων ἄτε πλοῦτος αἰὲλ κέχυται μογεόντων·
 ἀλλὰ πολλὸν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,
 αἰὲν ἀπαρχομένοιο σὺν ἄλλοισιν γεράεσσι,
 πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110
 πολλὸν δὲ πτολίεσσι, πολλὸν δ' ἀγαθοῖσιν ἐταίροις.
 οὐδὲ Διωνύσου τις ἀνὴρ ἱερὸς κατ' ἀγῶνας
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,
 φ' οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.
 Μουσάων δ' ὑποφῆται αἰείδοντι Πτολεμαῖον 115
 ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,
 ἀέρι πα κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος· 120
 μῦνος δὲ προτέρων τε καὶ ὧν ἔτι θερμὰ κονία

120. ἀέρι πᾶ p m k: corr. Heinsius: αἰδι πάντα Pflugk
 (Meineke, Ziegl.) male: ἀερία Schmidt. 121. τε καὶ ὧν optime
 conl. Briggs: τοκέων MSS.

στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἶχνη,
 ματρὶ φίλᾳ καὶ πατρὶ θυώδεας εἷσατο ναοὺς·
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι
 ἵδρυνται πάντεσσιν ἐπιχθονίοισιν ἄρωγους. 125
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μῆρία καίει
 μῆσι περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,
 αὐτὸς τ' ἰφθίμα τ' ἄλοχος, τᾶς οὖτις ἀρείων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,
 οὗς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·
 ἐν δὲ λέχος στόρνυσιν ἰαυεῖν Ζηνὶ καὶ Ἥρῃ
 χεῖρας φοιβήσασα μύροις ἔτι παρθένος Ἴρις.
 χαῖρε ἀναξ Πτολεμαίε· σέθεν δ' ἐγὼ ἴσα καὶ
 ἄλλων
 μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον 136
 φθέγξομαι ἑσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς αἰτεῦ.

XVIII

ΕΛΕΝΗΣ ΕΠΙΘΑΛΑΜΙΟΣ

Ἔν ποκ' ἄρα Σπάρτα ξανθότριχι παρ Μενελάῳ
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι
 πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα ταὶ πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,

126. ὄγε Meineke: ὄτε k: ὄδε m s: ἐπὶ vulg.

XVIII. Hoc et quae subsequuntur idyllia usque ad XXVIII in k desunt.

ἀνίκα Τυνδαριδᾶν κατεδέξατο τὰν ἀγαπητὰν 5
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρεὺς υἱός.
 αἰδιδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι
 ποσσι περιπλέκτοισι, ὑπὸ δ' ἴαχε δῶμ' ὕμεναίῳ.

Οὕτω δὴ πρωιζέ κατέδραθες ὦ φίλε γαμβρέ;
 ἦ ῥά τις ἐσσι λῖαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10
 ἦ ῥα πολὺν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλει;
 εὔδειν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ
 παίσδειν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἓνας καὶ ἐς ἄω
 κεῖς ἔτος ἐξ ἔτεος Μενέλαε τεὰ νυδὸς ἄδε. 15

δλβιε γάμβρ', ἀγαθὸς τις ἐπέπτарεν ἐρχομένῳ τοι
 ἐς Σπάρταν, ἅπερ ὦλλοι ἀριστέες, ὡς ἀνύσαιο.
 μῶνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.
 Ζανὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,
 οἷα Ἀχαιιάδων γαῖαν πατεῖ οὐδὲ μί' ἄλλα. 20

ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.
 ἄμμες δ' αἰ πᾶσαι συνομάλικες, αἷς δρόμος αὐτός
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
 τετράκισ ἐξήκοντα κόραι, θῆλυς νεολαῖα,
 τᾶν οὐδέν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25
 Ἀὖς ἀντέλλοισα καλὸν διέφανε πρόσωπον,
 πότνια νύξ τό τε λευκὸν ἔαρ χειμῶνος ἀνέντος·
 ὦδε καὶ ἂ χρυσέα Ἑλένα διαφαίνεται ἐν ἁμῖν.
 πιεῖρα μέγα λαὸν ἀνέδραμε κόσμος ἀρούρα
 ἦ κάπῃ κυπάρισσος ἦ ἄρματι Θεσσαλὸς ἵππος· 30
 ὦδε καὶ ἂ ῥοδόχρως Ἑλένα Λακεδαῖμονι κόσμος.
 οὔτε τις ἐκ ταλάρῳ πανίσδεται ἔργα τοιαῦτα,

5. Τυνδαριδᾶν Ahrens : -ιδαν D^b : -ίδα MSS. alii. κατεδέξατο Ch., vid. notas.

οὐτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων.
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτῆσαι 35
 Ἄρτεμιν αἰείδοισα καὶ εὐρύστερνον Ἀθάναν,
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἱμεροὶ ἐντί.
 ὦ καλὰ ὦ χαρίεσσα κόρα, τὴ μὲν οἰκέτις ἤδη,
 ἄμμες δ' ἐς δρόμον ἤρι καὶ ἐς λειμώνια φύλλα
 ἐρψοῦμες στεφάνως δρεψοῦμεναι ἀδὺ πνέοντας, 40
 πολλὰ τεοῦς Ἑλένα μεμναμένοι ὥς γαλαθηναὶ
 ἄρνες γειναμένας διος μαστὸν ποθέοισαι.
 πρᾶταί τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
 πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον,
 πρᾶται δ' ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἀλειφαρ 45
 λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον·
 γράμματα δ' ἐν φλοιῷ γεγράφεται, (ὥς παριῶν τις
 ἀννείμῃ,) Δωριστί· σέβου μ'. Ἑλένας φυτὸν εἰμί.
 Χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.
 Λατῶ μὲν δοίῃ, Λατῶ κουροτρόφος ὕμμιν 50
 εὐτεκνίαν, Κύπρις δέ, θεὰ Κύπρις ἴσον ἔρασθαι
 ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς ἀφθιτον ὀλβον,
 ὥς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.
 εὐδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες
 καὶ πόθον, ἔγρεσθαι δὲ πρὸς ἀῶ μῆπιλάθησθε. 55
 νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος αἰοιδὸς
 ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.
 Ὑμῆν ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρεῖης.

XIX

ΚΗΡΙΟΚΛΕΠΤΗΣ

Τὸν κλέπταν πότε Ἔρωτα κακὰ κέντασε μέλισσα
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν
 δάκτυλα πάνθ' ὑπένυξεν. ὁ δ' ἄλγεις καὶ χέρ' ἐφύση
 καὶ τὰν γὰν ἐπάταξε καὶ ἄλατο, τᾷ δ' Ἀφροδίτᾳ
 δείξεν τὰν ὁδύναν καὶ μέμφετο, ὅττι γε τυτθὸν 5
 θηρίον ἐστὶ μέλισσα καὶ ἀλῖκα τραύματα ποιεῖ.
 χά μᾶτηρ γελάσασα· τί δ' ; οὐκ ἴσος ἐσσι μελίσσαις;
 ὥς τυτθὸς μὲν ἔφυς, τὰ δὲ τραύματα χάλῖκα ποιεῖς.

XX

ΒΟΥΚΟΛΙΣΚΟΣ

Εὐνείκα μ' ἐγέλαξε θέλοντά μιν ἀδὺ φιλῆσαι,
 καὶ μ' ἐπικερτομέοισα τάδ' ἔννεπεν· “ ἔρρ' ἀπ' ἐμείο.
 βουκόλος ὦν ἐθέλεις με κύσαι τάλαν; οὐ μεμάθηκα
 ἀγροίκως φιλέειν, ἀλλ' ἀστικά χεῖλεα θλίβειν.
 μή τὺ γέ μεν κύσσης τὸ καλὸν στόμα μῆδ' ἐν ὀνείροις.
 οἶα βλέπεις, ὅπποῖα λαλεῖς, ὥς ἄγρια παῖσδεις, 6

XIX. Servatum hoc carmen in MS. 23 unde sumpserunt librarii MSS^{orum} c. 11; Iuntina ita ex Aldina derivata est ut coniecturas Musuri hic illic exhibuerit. 8. ὥς Schaefer: χῶ MS.: ὅς Valck. ἔφυς Meineke, Ziegler: ἔης MS.

XX. Collationem librorum praebet Hiller, *Beiträge*, p. 112. Habent poema codd. M. 11. c. 18; quorum prorsus negligendi c. 18. Omnes ad unum redigendi sunt φ. Aldina ex 11 fluxit. Iuntina M. Musuri coniecturas continet.

ὥς τρυφὲρ' αἰκάλλεις, ὥς κωτίλα ῥήματα φράσδεις·
 ὥς μαλακὸν τὸ γένειον ἔχεις, ὥς ἀδέα χαίταν.
 χεῖλέα τοι νοσέοντι, χέρες δέ τοι ἐντὶ μέλαιναι,
 καὶ κακὸν ἐξόσδεις. ἀπ' ἐμεῦ φύγε, μή με μολύνῃς."
 τοιάδε μυθίζοισα τρὶς εἰς ἕδν ἔπτυσσε κόλπον, 11
 καὶ μ' ἀπὸ τᾶς κεφαλᾶς ποτὶ τῷ πόδε συνεχὲς εἶδε
 χεῖλεσι μυχθίζοισα καὶ ὀμμασι λοξὰ βλέποισα,
 καὶ πολὺ τᾷ μορφῇ θηλύνετο, καὶ τι σεσαρὸς
 καὶ σοβαρὸν μ' ἐγέλαξεν. ἐμοὶ δ' ἄφαρ ἔξεσεν αἷμα,
 καὶ χροᾶ φοινίχθην ὑπὸ τῷ λυγροῦ ὥς ῥόδον ἔρσα. 16
 χά μὲν ἔβα με λιποῖσα· φέρω δ' ὑποκάρδιον ὄργαν,
 ὅττι με τὸν χαρίεντα κακὰ μωμήσαθ' ἑταῖρα.
 ποιμένες, εἴπατέ μοι τὸ κρήγυνον· οὐ καλὸς ἐμμί;
 ἄρά τις ἐξαπίνης με θεὸς βροτὸν ἄλλον ἔτευξε; 20
 καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθθεν ἀδύ τι κάλλος
 ὥς κισσὸς ποτὶ πρέμνον, ἐμὰν δ' ἐπύκαζεν ὑπήναν,
 χαῖται δ' οἷα σέλινα περὶ κροτάφοισι κέχυντο,
 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις·
 ὀμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἀθάνας, 25
 καὶ στόμα δ' αὖ πακτᾶς γλυκερώτερον, ἐκ στομάτων δὲ
 ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῶ.
 ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,
 κῆν αὐλῷ δονέω, κῆν δῶνακι, κῆν πλαγιαῖνυλφ.
 καὶ πᾶσαι καλὸν με κατ' ὥρεα φαντὶ γυναικες, 30
 καὶ πᾶσαι με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ ἐφίλασεν,
 ἀλλ' ὅτι βουκόλος ἐμμί παρέδραμε κοῦπτοτ' ἀκούει,
 ὥς ὁ καλὸς Διόνυσος ἐν ἄγκεσι πόρτιν ἔλαυνεν·

7. τρυφερὸν καλέεις φ.: λαλέεις Iunt.; corr. Ahrens. 13.
 μυθίζοισα φ.: μυχθίζοισα 18 corr. (coni.), vid. Hiller, Beiträge 15.
 15. μέγ' ἔλεξεν φ. 16. τῷ λυγροῦ φ.: corr. Musurus. 33. ὡς ὁ Graefe:
 χά 11: ὁ Μ: ὡς καλὸς Musurus. ἔλαυνει vulg.: correx. Graefe.

οὐκ ἔγνω δ', ὅτι Κύπρις ἐπ' ἀνέρι μήνατο βούτα
καὶ Φρυγίοις ἐνόμεισεν ἐν ὥρεσι καὶ τὸν Ἄδωνιν 35
ἐν δρυμοῖσι φίλασε καὶ ἐν δρυμοῖσιν ἔκλαυσεν.
Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὃν γε Σελάνα
βουκολέοντα φίλασεν, ἀπ' Οὐλύμπω δὲ μολοῖσα
λάθριον ἂν νάπος ἦλθε καὶ εἰς ἓνα παιδί κάθευδε.
καὶ τὸ Ῥέα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τὸ 40
ὦ Κρονίδα διὰ παῖδα βοηρόμον ὄρνις ἐπλάγχθη;
Εὐνείκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,
ἀ Κυβέλας κρέσσων καὶ Κύπριδος ἡδὲ Σελάνας.
μηκέτι μηδὲ σὺ Κύπρι τὸν ἀδέα μήτε κατ' ἄστνυ 44
μήτ' ἐν ὄρει φιλέοις, μούνη δ' ἀνὰ νύκτα καθεύδοις.

XXI

ΑΛΙΕΙΣ

Ἄ πενία Διόφαντε μόνα τὰς τέχνας ἐγείρει,
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὕδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμνα.
κἂν ὀλίγον νυκτός τις ἐπιμύσσησι, τὸν ὕπνον
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

Ἰχθύος ἀγρευτῆρες ὅμως δύο κεῖντο γέροντες,
στρωσάμενοι βρῦον αὖτον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,

35. ὥρεσιν αὐτὸν vulg. : corr. Wassenbergh. 39. εἰς ἐὰ Μ :
ἐμὰ ΙΙ : εἰς ἓνα ed. Brub. (1545) e conl. vulg., vid. notas. 44.
μηδὲ σὺ Musurus : μηδὲ ΙΙ : μῆδ' ἀ Μ.

XXI. De MSS. vide quae ad Id. xx adnotavimus. 4. ἐπι-
βησέσι Μ : ἐπιπαύσει Musurus : text. Ahrens.

τοὶ κάλαμοι, τᾷγκιστρα τὰ φυκιδέντα δέλητα 10
 ὀρμιαὶ κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,
 μήρινθοι κώπα τε γέρων τ' ἐπ' ἐρείσμασι λέμβος·
 νέρθεν τᾶς κεφαλᾶς φορμὸς βραχὺς, εἰμὰ τ' ἐπὶ σφι
 οὗτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὗτος ὁ πλοῦτος.
 οὐδεὶς δ' αὖ σισύραν εἶχ' οὐ λῖνα· πάντα περισσά, 15
 πάντ' ἐδόκει τήνοις· ἅ γὰρ πενία σφας ἔτειρε
 οὐδεὶς δ' ἐν μέσσω γείτων· πενία δὲ παρ' αὐτὰν
 θλιβομένην καλύβαν τρυφερὸν προσέναχε θάλασσα.
 κοῦπω τὸν μέσατον δρόμον ἄννευ ἄρμα Σελάνας,
 τοὺς δ' ἀλειῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δὲ 20
 ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον αὐδάν.

ΑΣΦΑΛΙΩΝ

ψεύδοντ' ὧ φίλε πάντες, ὅσοι τὰς νύκτας ἔφασκον
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς.
 ἤδη μυρὶ ἐσεῖδον ὀνείρατα, κούδέπω ἄως.
 μὴ λαθόμεν; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες
 ἔχοντι. 25

ΕΤΑΙΡΟΣ

Ἄσφαλιών, μέμφῃ τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς
 αὐτομάτως παρέβα τὸν ἐδὼν δρόμον· ἀλλὰ τὸν ὕπνον
 ἅ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.

ΑΣΦΑΛΙΩΝ

ἄρ' ἔμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
 οὐ σε θέλω τῶμῳ φαντάσματος ἦμεν ἄμοιρον. 30

10. δέλητα Ameis post Briggs: τε λῆγα MSS.: λῆδα Iunt.
 12. κώπα Kiesel.: κῶα τε φ. 13. εἰματα πύσοι MSS.: πῖλοι
 Iunt (coni.): εἰμα τάπης ἦν Ahrens: τάπης σφιν Meineke: text.
 Ch. 14. πόνος MSS.: corr. Koehler. 15. text. Ch. 15,
 16. Vid. notas exeg. ἔτειρε Words.: ἐτέρη φ. 17. πενία φ.:
 text. Brunck, Ameis. 21. φιδάν MSS.: corr. I. H. Voss.
 22. ψεύδοντο 11: ψεύδονται M: corr. Taylor. 23. Ζεὺς addid.
 Musurus. 27. ἐδὼν Iunt.: νέον φ.

ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζει.
 δς γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον οὗτος ἄριστος
 ἐστὶν ὄνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις
 κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων, 35
 ἀλλ' ὄνος ἐν βάμνῳ τό τε λύχνιον ἐν πυτανείῳ·
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

ΕΤΑΙΡΟΣ

λέγε μοί ποτε νυκτὸς
 ὄψιν, ἐπεὶ τά τις οἶδε λέγει μανύεν ἑταίρῳ.

ΑΣΦΑΛΙΩΝ

δειλινὸν ὥς κατέδαρθον ἐν εἰναλίοισι πόνοισιν
 (οὐ μὰν ἦν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ᾧρα, 40
 εἰ μέμνη, τᾶς γαστρὸς ἐφειδόμεθ'), εἶδον ἑμᾶντὸν
 ἐν πέτρᾳ μεμαῶτα, καθεζόμενος δ' ἐδόκεον
 ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.
 καὶ τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις
 πᾶσα κύων ἄρκτον μαντεύεται, ἰχθύα κήγῳ. 45
 χῶ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἶμα,
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον
 τὸ χέρε τεινόμενον περικλῶμενον, εὐρὴν ἀγῶνα,
 πῶς νιν ἔλω μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροις.
 εἴθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμ' ἔνυξα, 50
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

32. οὐ γὰρ νικαῖη κατὰ τὸν νόον φ. : Text. Scaliger, Wordsw. 34.
 σχολά ἐστι Reiske et Ahrens : σχολῶντι φ. 36. ἄλλοι φ. : corr.
 Boissonade. ἐν βάμνῳ φ. : corr. idem. 37. ἄγραν τοδ' ἔχειν φ. : corr.
 Reiske. 37, 38. λέγε μοι ποτε ν. ὄψιν τά τις ἔσσεο δὲ λέγει μάνυσον
 ἑταίρῳ M : λέγω ιι : λέγε μοι ποτε . . . πάντα τεφ' δὲ λέγων μάνυσον
 Iunt. : Text. Ch. 40. οὐκ ἦν μὰν φ. : corr. Ch. monente Kaibel
 qui οὐ μὰν οὐ scripsit. 45. ἄρκτον φ. : corr. Ahrens. 49. νιν
 Wuestemann : μὲν vulg. 50. ἄρ' ἐμὲ νύξας φ. 51. καὶ
 νύξαι χαλέξας φ. : corr. Briggs et Hermann.

ἦνυσσα δ' ὦν τὸν ἀέθλον, ἀνείλκυσα χρύσειον ἰχθύν,
 παντᾶ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς
 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῶγκίστρῳ ἀπέλυσσα,
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχοιεν.
 καὶ τὸν μὲν πίστευσα καλεῖν τὸν ἐπήρατον ἰχθύν,
 ὥμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,
 ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύσειν. 60
 ταῦτά με κάξήγειρε, τὸ δ' ὦ ξένη λοιπὸν ἔριδε
 τὰν γνῶμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

ΕΤΑΙΡΟΣ

καὶ σύγε τί τρέσσεις; οὐκ ὥμοσας· οὐδὲ γὰρ ἰχθύν
 χρύσειον ὡς ἶδες εὔρες, ἴσα δ' ἦν ψευδεσιν ὄψις,
 ἐλπίς τῶν ὑπνων. ζᾷται τὸν σάρκινον ἰχθύν,
 εἰ γάρ πα κνώσσων ἔτ' ἐτώσια ταῦτα ματεύσεις, 65
 μὴ σὺ θάνῃς λιμῷ καὶ τοῖς χρυσοῖσιν ὀνείροις.

XXII

ΔΙΟΣΚΟΤΡΟΙ

Ἵμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς υἱῷ,
 Κάστορα καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζειν
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμάσιν.

52. ἦνυσσίδων M : corr. Scaliger. 58. καὶ τὸν μὲν πιστεύσασα
 καλά γε τὸν ἐπήρατον φ. 60. καὶ τῷ χρυσῷ Ahrens : καὶ τοι
 χρυσῷ φ, vid. notas : text. Ch. 63. καὶ σύγε τρέσσεις M :
 corr. Ahrens. 64. ἴσα δ' ἐν ψ. ὄψις M : εἴσα 11 : corr. Ahrens.
 65, 66. Versus in MSS. inverso ordine leguntur : με κνώσσων
 τοῦτο χωρία ταῦτα ματεύεις φ. : transpos. et corr. Ch. : τὸ τὰ
 χωρία Musurus : ἔτ' J. A. Hartung : ματεύσεις Musurus. 67.
 καίτοι φ. : corr. Scaliger.

XXII. 3. μέσοις MSS. : corr. Reiske.

ὑμνέομεν καὶ δις καὶ τὸ τρίτον ἄρσενά τέκνα
 κούρης Θεστιάδος, Λακεδαιμονίους δὲ ἀδελφούς, 5
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὁμίλον,
 νηῶν θ', αἱ δύνοντα καὶ οὐρανὸν ἐξανύοντα
 ἄστρα βιαζόμεναι χαλεποῖς ἐνέκυρσαν ἀήταις.
 οἱ δέ σφρων κατὰ πρύμναν αἰείραντες μέγα κύμα, 10
 ἡέ καὶ ἐκ πρῶρθηθεν, ἡ ὄππῃ θυμὸς ἐκάστου,
 ἐς κοίλην ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίφ' ἄρμενα πάντα
 εἰκῇ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερπούσης· παταγεῖ δ' εὐρεῖα θάλασσα, 15
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναύτησιν ὀιομένοις θανέεσθαι·
 αἰψά δ' ἀπολήγοντ' ἀνεμοὶ, λιπαρὴ δὲ γαλάνῃ
 ἀμπέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμαυρὴ
 φάτνη σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.
 ὦ ἄμφω θνητοῖσι βοηθοί, ὦ φίλοι ἄμφω,
 ἱππῆες κιθαρισταί, ἀεθλητῆρες ἀοιδοί·
 Κάστορος ἡ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδιν; 25
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρῶτον αἰίσω.
 Ἡ μὲν ἄρα προφυγούσα πέτρας εἰς ἐν ξυνιούσας
 Ἀργῶ καὶ νιφέντος ἀταρτηρὸν στόμα Πόντου
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.
 ἐνθα μίης πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηὸς.

8. οὐρανοῦ ἐξανύοντα MSS. : οὐρανὸν Hermann : text. Ch. 19.
 ἀπολήγουσ' restituere iubet Hiller (Beiträge 78). 26. αἰίσω φ.,
 vid. Hiller, Beitr. 52.

ἐκβάντες δ' ἐπὶ θίνα βαθὺν καὶ ὑπήγεμον ἀκτὴν
 εὐνὰς τ' ἐστόρνυντο πυρεΐά·τε χερσὶν ἐνώμων.
 Κάστωρ δ' αἰολόπωλος δ' τ' οἶνωπὸς Πολυδεύκης
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων, 35
 παντοίην ἐν ὄρει θηεύμενοι ἄγριον ὕλην.
 εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν
 λάλλαι κρυστάλλῳ ἢ δ' ἀργύρῳ ἰνδάλλοντο
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι 40
 λεῦκαι τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι,
 ἀνθεὰ τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
 ὅσ' ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὐατα πυγμαῖς·
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον 46
 σαρκὶ σιδηρεΐῃ, σφυρήλατος οἶα κολοσσός.
 ἐν δὲ μῦες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον
 ἔστασαν ἥτε πέτροι ὀλοίτροχοι, οὕστε κυλίνδων
 χεიმάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἤωρεῖτο
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεῶνων.
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

ΠΟΛΥΔΕΥΚΗΣ

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε χώρος;

ΑΜΥΚΟΣ

χαίρω πῶς, ὅτε τ' ἀνδρας ὀρῶ, τοὺς μὴ πρὶν ὀπωπα; 55
 Π. θάρσει. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

39. ἄλλαι MSS. : corr. Ruhnken. 49. ἔστασαν MSS. : corr.
 Ahrens. ὀλοίτροχοι Valek. : ὀλοίτροχοι MSS. 54. ὅστις m :
 ὅστ' M : corr. Voss.

- Α. θαρσέω, κούκ ἐκ σεῦ με διδάσκεισθαι τόδ' ἔοικεν.
 Π. ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἡ ὑπερόπτης ;
 Α. τοιόσδ' οἶον ὀρᾷς τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.
 Π. ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἱκάνοις. 60
 Α. μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.
 Π. δαιμόνι, οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύγε δόλης ;
 Α. γνώσεται, εἴ σευ δῖψος ἀνειμένα χεῖλεα τέρσει.
 Π. ἄργυρος ἢ τίς ὁ μισθός, ἐρεῖς, ᾧ κέν σε πίθωμεν ;
 Α. εἰς ἐνὶ χεῖρας ἄειρον ἐναντίος ἀνδρὶ καταστάς. 65
 Π. πυγμάχος, ἢ καὶ ποσσὶ θενὼν σκέλος ;
 Α. ὀμματὰ γ' ὀρθὸς
 πῶς διατεινόμενος σφετέρης μὴ φείδω τέχνης.
 Π. τίς γάρ, ὅτῳ χεῖρας καὶ ἐμοὺς συνειρίσω ἱμάντας ;
 Α. ἐγγὺς ὀρᾷς· οὐ γύννις ἐὼν κεκλήσεθ' ὁ πύκτης.
 Π. ἢ καὶ ἀεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω 70
 Α. σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶκε κρατήσω.
 Π. ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.
 Α. εἴτ' οὖν ὀρνίθεσσιν ἑοικότες εἴτε λέουσι
 γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.
 Ἦ ῥ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοίλῃν. 75
 οἱ δὲ θεῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους
 κόχλου φυσηθέντος αἰὲ Βέβρυκες κομῶντες.
 ὧς δ' αὐτῶς ἥρωας ἰὼν ἐκαλέσσατο πάντας
 Μαγνήσσης ἀπὸ νηὸς ὑπείροχος ἐν δαὶ Κάστῳ.
 οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοεῖαις 80
 χεῖρας καὶ περὶ γυῖα μακροὺς εἵλιξαν ἱμάντας,
 ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.
 ἐνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

65, 66, 67. in libris Amyei sunt.
 text. Ch. δ' MSS. : corr. Ch.

66. Polluci dedit Reiske :

ὀππότερος κατὰ νῶτα λάβοι φάος ἡελίοιο·
 ἰδρεῖη μέγαν ἄνδρα παρήλυthes ὦ Πολύδευκες, 85
 βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.
 αὐτὰρ δγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
 σὺν δὲ μάχην ἐτάραξε, πολὺς δ' ἐπέκειτο νενευκῶς 90
 ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον, οἱ δ' ἐτέρωθεν
 ἦρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
 δειδιότες μὴ πῶς μιν ἐπιβρίσας δαμάσειε
 χῶρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνὴρ.
 ἦτοι δγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδὶς, ἔσχεθε δ' ὀρμῆς
 παῖδα Ποσειδάωνος ὑπερφιάλδον περ ἔοντα.
 ἔσθη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα
 φοῖνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100
 ὀμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.
 τὸν μὲν ἀναξ ἐτάρασσεν ἐτώσια χερσὶ προδεικνὺς
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
 μέσσης ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγαῖς
 ὑπτιος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη. 106
 ἔνθα μάχῃ δριμεῖα πάλιν γένετ' ὀρθωθέντος·
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμάσιν.
 ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα
 αὐχένος ἀρχηγὸς Βεβρύκων· ὁ δ' ἀεικέσι πληγαῖς 110
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δὲ
 αἵψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ πάσσονα γυῖα

ἀπτομένου φορέεσκε πόνου καὶ χροίῃ ἀμείνων.
 πῶς γὰρ δὴ Διδὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν ; 115
 εἶπε θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφότης
 φθέγξομαι, ὥς ἐθέλεις σύ, καὶ ὅπως τοι φίλον αὐτῇ.

Ἦτοι ὄγε ῥέξαί τι λιλαιόμενος μέγα ἔργον
 σκαίῃ μὲν σκαίην Πολυδεύκεος ἔλλαβε χεῖρα,
 δοχμὸς ἀπὸ προβολῆς κλινθεῖς, ἐτέρῃ δ' ἐπιβαίνων
 δεξιτερῆς ἤνεγκεν ἀπὸ λαγόνος πλατὺ γυῖον. 121
 καὶ κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.
 ἀλλ' ὄγ' ὑπεξάνεδυ κεφαλῇ, στιβαρῇ δ' ἅμα χειρὶ
 πληξεν ὑπὸ σκαῖον κρόταφον καὶ ἐπέμπεσεν ὤμφ·
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφιοιο χανόντος· 125
 λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·
 αἰεὶ δ' ὀξυτέρῳ πιτύλῳ δηλεῖτο πρόσωπον,
 μέχρι συνηλοῖσεν παρήια. πᾶς δ' ἐπὶ γαίῃ
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε νείκος ἀπαυδῶν
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
 ὦ πύκτῃ Πολύδευκες· ὁμοσσε δέ τοι μέγαν ὄρκον,
 δν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
 μή ποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.

Καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δὲ Κάστορ αἰέσω,
 Τυνδαρίδῃ ταχύπῳλε δορυσσόε χαλκεοθώρηξ. 136

Τὼ μὲν ἀναρπάξαντε δῶμα φερέτην Διδὸς υἱά
 δοιάς Λευκίπποιο κόρας· δοιῶ δ' ἄρα τώγε
 ἐσσυμένως ἐδίωκον ἀδελφεῶ υἱ' Ἀφαρῆος,
 γαμβρὸν μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἰδας.
 ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρῆος, 141
 ἐκ δίφρων ἅμα πάντες ἐπ' ἀλλήλοισιν ὄρουσαν,

ἔγχεσι καὶ κοίλοισι βαρυνόμενοι σακέεσσι.

Λυγκεύς δ' αὖ μετέειπεν ὑπὲρ κόρυθος μέγ' αὔσας·

Δαιμόνιοι, τί μάχης ἰμείρετε; πῶς δ' ἐπὶ νύμφαις
ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι; 146
ἡμῖν τοι Λεύκιππος ἕως ἔδνωσε θύγατρας

τάσδε πολὺ προτέροις, ἡμῖν γάμος οὗτος ἐν ὄρκῳ·
ὁμοῖοι δ' οὐ κατὰ κόσμον ἐπ' ἀλλοτρίοις λεχέεσσιν
βουστὶ καὶ ἡμιόνουσι καὶ ἄλλοισι κτεάτεσσιν 150

ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δώροις.

ἦ μὰν πολλάκις ὅμμι ἐνώπιον ἀμφοτέροισιν

αὐτοὺς ἐγὼ τάδ' ἔειπα καὶ οὐ πολὺμυθος ἔων περ·

“οὐχ οὕτω φίλοι ἄνδρες ἀριστήεσσιν ἔοικε

μνηστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι. 155

πολλή τοι Σπάρτη, πολλή δ' ἱππῆλατος Ἥλις,

Ἀρκαδὶή τ' εὐμηλος Ἀχαιῶν τε πτολίεθρα,

Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφίδας ἀκτὴ·

ἐνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται

μυρίαί οὔτε φυῆς ἐπιδευέες οὔτε νόοιο. 160

τάων εὐμαρὲς ὅμμι ὀπυλύνῃς κ' ἐθέλητε·

ὥς ἀγαθοῖς πολέες βούλονται κε πενθεροὶ εἶναι

ὁμοῖοι δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,

καὶ πατέρες καὶ ἄνωθεν ἅπαν πατρώιον αἶμα.

ἀλλὰ φίλοι τοῦτον μὲν ἔασατε πρὸς τέλος ἐλθεῖν 165

ὅμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”

ἴσκειν τοιάδε πολλά, τὰ δ' εἰς ὑγρὸν ὄρετο κῆμα

πνοιὴ ἔχουσι· ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μῦθοις.

σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν

πείθεσθ'· ὅμμι δ' ὅμμι ἀνεψιῶν ἐκ πατρὸς ἐστὼν. 170

εἰ δ' ὅμμι κραδίη πόλεμον ποθεῖ, αἶματι δὲ χρὴ

νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λούσαι,

Ἰδας μὲν καὶ δραιοὶ ἐμὸς, κρατερὸς Πολυδεύκης,
 χεῖρας ἐρωήσουσιν ἀπεχθομένης ὑσμίνης,
 νῶϊ δ', ἐγὼ Κάστωρ τε, διακρινώμεθ' ἄρῃ 175
 ὀπλοτέρω γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος
 ἡμετέροισι λίπωμεν. ἄλλῃς νέκυς ἐξ ἐνὸς οἴκου
 εἷς· ἀτὰρ ὅλλοι πάντες εὐφρανέουσιν ἐταίρους
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
 τὰς δ'· ὀλίγῳ τοι ἔοικε κακῷ μέγα νείκος ἀναιρεῖν. 180

Εἶπε, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 ὧ γενεῇ προφέρεσκον· ὁ δ' ἐς μέσον ἤλυθε Λυγκεὺς,
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρώτην·
 ὥς δ' αὐτὸς ἄκρας ἐτινάξατο δούρατος ἀκμὰς 185
 Κάστωρ· ἀμφοτέροισι δὲ λόφων ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρότιστα τιτυσκόμενοι πόνον εἶχον
 ἀλλήλων, εἴ ποῦ τι χροδὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένῳ φόνον αὖτις
 τεύχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.
 πολλὰ μὲν ἐς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν
 Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβῆς δμμασι Λυγκεὺς
 τοῖο σάκος, φοῖνικα δ' ὅσον λόφον ἵκετ' ἀκωκή. 195
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὅξυν φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
 σκαιῷ· ὁ δὲ πληγὴς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν
 ὠρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς Ἰδας
 κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ

Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἶσω
χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κείμενενεγκὼς
Λυγκεύς, καδ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν
ὑπνος.

οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ 205
παίδων Λαοκῶσσα φίλον γάμον ἐκτελέσαντα.
ἦ γὰρ ὄγε στήλην Ἀφαρηίου ἐξανέχουσιν
τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἴδας
μέλλε κασιγνήτοιο βαλεῖν σφετέρω φονῇ·
ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210
μάρμαρον, αὐτὸν δὲ φλογέφω συνέφλεξε κεραυνῷ.
οὕτως Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.
αὐτοὶ τε κρατέοντε καὶ ἐκ κρατέοντος ἔφυσαν.

Χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις
ἐσθλὸν αἰεὶ πέμποιτε· φίλοι δέ τε πάντες ἀοιδοὶ 215
Τυνδαρίδαις Ἑλένη τε καὶ ἄλλοις ἡρώεσσιν,
Ἴλιον οἳ διέπερσαν ἀρήγοντες Μενελάω.
ὑμῖν κῦδος ἀνακτες ἐμήσατο Χίος ἀοιδός,
ὑμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν
Ἰλιάδας τε μάχας Ἀχιλλῆά τε πύργον αὐτῆς· 220
ὑμῖν αὖ καὶ ἐγὼ λιγέων μειλίγματα Μουσέων,
οἳ αὐταὶ παρέχουσι καὶ ὥς ἐμὸς οἶκος ὑπάρχει,
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.

XXIII

ΕΡΑΣΤΗΣ

Ἄνῆρ τις πολὺφίλτρος ἀπηνέος ἦρατ' ἐφάβω,
τὰν μορφὰν ἀγαθῷ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω.

213. κρατέοντε Musurus (Iunt.) : κρατέουσι D : κρατέοντες φ.

μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἡμέρον εἶχε,
 οὐκ ᾔδει τὸν Ἑρωτα, τίς ἦν θεός, ἡλίκα τόξα
 χερσὶ κρατεῖ, πῶς πικρὰ βέλη ποτικάρδια βάλλει· 5
 πάντα δὲ κῆν μύθοισι καὶ ἐν προσόδοισιν ἀτειρής.
 οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρνυμα
 χεῖλεος, οὐκ ὄσσων λιπαρὸν σέλας, οὐ ῥόδα μάλων,
 οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.
 οἷα δὲ θῆρ ὑλαῖος ὑποπτεύησι κυναγῶς, 10
 οὕτως πάντ' ἐποίει ποτὶ τὸν φίλον· ἄγρια δ' αὐτῷ
 χεῖλεα καὶ κῶραι δεινὸν βλέπον· εἶχε γὰρ ὄγκον·
 τᾷ δὲ χολᾷ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ χρῶς
 ὕβριν τᾷς ὀργᾷς περικείμενος. ἀλλὰ καὶ οὕτως
 ἦν καλός· ἐξ ὀργᾷς ἐρεθίζετο μᾶλλον ἐραστάς. 15
 λοίσθιον οὐκ ἤνεικε τόσαν φλόγα τᾷς Κυθερείας,
 ἀλλ' ἐλθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάνθοις,
 καὶ κύσε τὰν φλιάν, οὕτω δ' ἀνενείκατο φωνάν·
 “Ἄγριε παῖ καὶ στυγνέ, κακᾶς ἀνάθρεμμα λεαίνας,
 λάινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦλθον 20
 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι παρ σέ
 κῶρ' ἐθέλω λύπης κεχολωμένος, ἀλλὰ βαδίζω,
 ἔνθα τύ μευ κατέκρινας, ὅπη λόγος ἦμεν ἀταρπὸν
 ξυνάν, τοῖσιν ἐρῶσι τὸ φάρμακον ἔνθα τὸ λάθος.
 ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλξω, 25
 οὐδ' οὕτως σβέσσω τὸν ἐμὸν χόλον. ἄρτι δὲ χαίρειν

XXIII. 5. ποτὶ παιδία MSS. : corr. Stephanus. 8. ῥοδόμαλον

Aldine : ῥοδόμαλλον φ : corr. Ahrens. 10. θῆρ ὑλαῖος Ald. :
 θηβυλέος φ. 12. εἶχεν ἀνάγκαν φ : text. Ch. 15. ἐξ ὀργᾷς
 Auber. : δ' ἐξ ὀρπας. φ. 16. ἤνεικε Steph. : ἐνι καὶ φ. τόσσαμφά-
 τος φ : text. Eldick. 22. λύπης φ : λυπῆν Iunt. κεχολωμένος
 Aldine : -ον Iunt. : ποχολωμένος φ : text. Meineke. 23.
 ἀταρπὸν ξυνόν φ : corr. Toup. 26. οὐδὲ τῶς φ : corr. Briggs.
 χόλον φ : πόθον Iunt. vulg.

τοῖσι τεοῖς προθύροις ἐπιτέλλομαι. οἶδα τὸ μέλλον.
καὶ τὸ ῥόδον καλὸν ἐστί, καὶ ὁ χρόνος αὐτὸ μαραίνει·
καὶ τὸ ἶον καλὸν ἐστὶν ἐν εἵαρι, καὶ ταχὺ γηρᾶ·
λευκὸν τὸ κρίνον ἐστί, μαραίνεται ἀνίκα πίπτῃ· 30
ἀ δὲ χιῶν λευκά, καὶ τάκεται ἀνίκα πασθῇ.
καὶ κάλλος καλὸν ἐστί τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.
ἤξει καιρὸς ἐκεῖνος, ὅπανίκα καὶ τὸ φιλάσεις,
ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσῃ.
ἀλλὰ τὸ παῖ καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον· 35
ὀππότεν ἐξενθὼν ἡρτημένον ἐν προθύροις
τοῖσι τεοῖσιν ἴδῃς τὸν τλάμονα, μή με παρένθῃς,
σταθὶ δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ δάκρυ
λῦσον τῷ σχοίνῳ με καὶ ἀμφίθεες ἐκ βεθέων σῶν 39
εἴματα καὶ κρύψον με, τὸ δ' αὖ πύματόν με φίλασον,
κὰν νεκρῷ χάρισαι τὰ σὰ χεῖλεα. μή με φοβαθῆς·
οὐ δύναμαι λυπεῖν σε, διαλλάξεις με φιλάσας.
χῶμα δέ μοι χῶσόν τι ὃ μευ κρύψει τὸν ἔρωτα.
κὰν ἀπίης, τότε μοι τρεῖς ἐπαίασον· ὦ φίλε κείσαι.
ἦν δὲ θέλῃς, καὶ τοῦτο· καλὸς δέ μοι ὦλεθ' ἐταῖρος. 45
γράψον καὶ τότε γράμμα, τὸ σοῖς τοίχοισι χαράξω·
“ τοῦτον ἔρωσ' ἔκτεινεν. ὁδοιπόρε, μὴ παροδεύσης,
ἀλλὰ στας τότε λέξον· ἀπηνέα εἶχεν ἐταῖρον.”

ᾧ δ' εἰπὼν λίθον εἴλκεν, ἐρεισάμενος δ' ἐπὶ τοίχῳ
ἄχρι μέσων οὐδῶν φοβερὸν λίθον ἄπτει ἀπ' αὐτῶν, 50

27. ἐπιβάλλομαι vulg.: corr. Reiske. 31. παχθῇ. vulg.:
text. Ch. 34. κλαύσεις vulg.: corr. Meineke. 42. οὐ
δύναμαι ζῇν εἴγε διαλλ. Iunt.: οὐ δύναμαι εἶν σε διαλλ. φ.: text.
Paley. 43. χῶσόν τι Ahrens: κοῖλόν τι φ.: κοῖλανον
Musurus. 44. ἐπάπυσον vulg.: corr. Ahrens. 45. ἦν δὲ
θέλῃς Ahrens: ἦν δὲ λῆς φ. 46. τοίχοισι Schaefer, Porson:
στοίχοισι φ. 49. εἴλκεν Meineke: εἴλεν vulg. 50. ἄπτει
Ch.: ὀπότε' vel ὀπότε' MSS.: ἤπτεν Iunt. vulg. In reliquis
vulgatam servavi.

τὰν λεπτὰν σχοινίδα, βρόχον δ' ἐνέβαλλε τραχήλῳ,
 τὰν ἔδραν δ' ἐκύλισεν ὑπὲκ ποδός, ἥδ' ἐκρεμάσθη
 νεκρός. ὁ δ' αὖτ' ὤϊξε θύρας καὶ τὸν νεκρὸν εἶδεν
 αὐλᾶς ἐξ ιδίας ἡρτημένον, οὐδ' ἐλυγίχθη
 τὰν ψυχάν, οὐ κλαῦσε νέον φόνον, ἀλλ' ἐπὶ νεκρῷ 55
 εἴματα πάντ' ἐμίανεν, ἐφαβικὰ βαίνει δ' ἐς ἄθλα
 γυμναστῶν, καὶ τῆλε φίλων ἐπεμαίετο λουτρῶν,
 καὶ ποτὶ τὸν θεὸν ἦλθε, τὸν ὕβρισε· λαϊνέας δὲ
 ἴστατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δ' ἐφύπερθεν
 ἄλατο καὶ τῷγαλμα, κακὸν δ' ἔκτεινεν ἔφαβον· 60
 νᾶμα δ' ἐφοινίχθη· παιδὸς δ' ἐπενάχετο σῶμα.
 χαίρετε τοὶ φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη.
 στέργετε δ' οἱ μισεῦντες· ὁ γὰρ θεὸς οἶδε δικάζειν.

XXIV

ΗΡΑΚΛΙΣΚΟΣ

Ἡρακλέα δεκάμηνον ἔοντα πόντ' ἅ Μιδεᾶτις
 Ἀλκμήνα καὶ νυκτὶ νεώτερον Ἰφικλῆα,
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·

56. ἐφαβικά, ... ἄθλω φ: corr. Ahrens. 59. ἴστατο nihil mutandum, vid. notas: ἴπτατ' Higt. ed. recent.: ἴετ' Meineke, ἐς ὕδατα· τῷ δ' Ameis post Reiske: ἐς ὕδατ' δ' φ. ἀπὸ κρηπίδος ἔρος ὕδατων Iunt. 61. νᾶμα Sanctamand: ἄμα φ: αἶμα Iunt.: σῶμα Meineke: φωνὰ φ vulg. 63. οἰμέεις εὔητες II.: ὁμέεις M: ὅμμες ἀίτας Iunt.: egregie corr. Ahrens.

XXIV=XIX. Ahrens: Codicum pro optimo habendus D: adhibenda igitur Ahrentis potius quam Ziegleri collatio.

“Εὐδετ’ ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
εὐδετ’ ἐμὰ ψυχά, δὴ ἀδελφεῶ, εἴσοα τέκνα·
δλβιοι εὐνάζοισθε καὶ δλβιοι ἀῶ ἴκοισθε.”

“Ὡς φαμένα δίνασε σάκος μέγα· τοὺς δ’ ἔλαβ’
ὑπνος. 10

ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος
᾽Ωρίωνα κατ’ αὐτόν, ὃ δ’ ἀμφαίνει μέγαν ὤμον,
τᾶμος ἄρ’ αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη
κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας
ᾤρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15
εἶκεν, ἀπειλήσασα φαγεῖν βρέφος Ἑρακλῆα.
τῷ δ’ ἐξειληθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
αἰμοβόρους ἐκύλιον· ἀπ’ ὀφθαλμῶν δὲ κακὸν πῦρ
ἐρχομένοις λάμπεσκε, βαρὺν δ’ ἐξέπτυσεν ἰόν.
ἀλλ’ ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦνθον, 20
καὶ τότε ἄρ’ ἐξέγροντο, Διὸς νοέοντος ἅπαντα,
Ἑλκμήνας φίλα τέκνα, φάος δ’ ἀνὰ οἶκον ἐτύχθη.
ἦτοι ὅγ’ εὐθὺς ἄυσεν, ὅπως κακὰ θηρί’ ἀνέγνω
κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,
Ἰφικλῆς, οὐλὰν δὲ ποσὶν διελάκτισε χλαῖναν, 25
φευγέμεν ὀρμαίνων· ὃ δ’ ἐναντίος εἶχετο χερσὶν
Ἑρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῷ,
δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται
οὐλομένοις ὀφίεσσιν, ἃ καὶ θεοὶ ἐχθαίροντι.
τῷ δ’ αὖτε σπείραισιν ἐλισσέσθην περὶ παῖδα 30
ὀψίγονον γαλαθηνόν, ὑπὸ τροφῇ αἰὲν ἄδακρυν·
ἄψ δὲ πάλιν διέλυον ἐπεὶ μογέοιεν ἀκάνθας,
δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.

16. εἶκεν Stadtmüller : οἴκου MSS.
corr. Ziegler.

17. ἐξειλυθέντες D vulg.:

Ἄλκμήνα δ' ἐσάκουσε βοᾶς καὶ ἐπέγρετο πράτα·

“Ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει
δκνηρόν·” 35

ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.

οὐκ αἰεῖς, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;

ἦ οὐ νοεῖς, ὅτι νυκτὸς ἄωρί που, οἱ δέ τε τοῖχοι

πάντες ἀριφραδέες, καθαρᾶς ἅπερ ἡριγενείας;

ἔστί τί μοι κατὰ δῶμα νεώτερον, ἔστι φίλ' ἀνδρῶν.” 40

ὦς φάθ'. ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε
πιθήσας·

δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὑπερθεν

κλιντήρος κεδρίνου περὶ πασσάλῳ αἰὲν ἄωρτο.

ἦτοι δγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,

κουφίζων ἑτέρα κολεὸν μέγα, λώτινον ἔργον. 45

ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας·

δμῶας δὴ τότε αὖσεν ὕπνον βαρὺν ἐκφυσῶντας·

“Οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,
δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' ὀχῆας.”

“Ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ.” 50

Ἡ ῥα γυνὰ Φοίνισσα μύλαις ἔπι κοῖτον ἔχουσα.

οἱ δ' αἶψα προγένοντο λύχνους ἅμα δαιομένοισι

δμῶες· ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.

ἦτοι ἄρ' ὥς εἶδοντ' ἐπιτίθιον Ἡρακλῆα

θῆρε· δύω χεῖρεσσιν ἀπριξ ἀπαλαῖσιν ἔχοντα, 55

συμπλήγδην ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα

ἐρπετὰ δεικανάσκειν, ἐπάλλετο δ' ὑψόθι χαίρων

κουροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῦν

πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

36. θείης vulg. : corr. Schaefer.
Possis etiam ἀτε ῥ' legere.

39. ἅπερ Briggs: ἀτερ vulg.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον βάλε κόλπον 60
 ξηρὸν ὑπαὶ δείους ἀκρόχλοον Ἰφικλῆα·

Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν
 παῖδα, πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτου.
 ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἶδον·
 Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα 65

Ἀλκμήνα καλέσασα τέρας κατέλεξε νεοχμόν,
 καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,
 ἠνώγει. “μηδ' εἴ τι θεοὶ νοέοντι πονηρόν,
 αἰδόμενος σύ με κρύπτει· καὶ ὥς οὐκ ἔστιν ἀλύξαι
 ἀνθρώποις ὃ τι Μοῖρα κατὰ κλωστήρος ἐπείγει. 70
 ἀλλ' Εὐηρείδα μάλα σε φρονέοντα διδάσκω.”

Τόσσ' ἔλεγεν βασιλεια· ὃ δ' ἀνταμείβετο τοίως·
 “Θάρσει ἀριστοτόκεια γύναι, Περσῆιον αἶμα.
 θάρσει· μελλόντων δὲ τὸ λώιον ἐν φρεσὶ θέσθαι.
 ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι
 ὄσσων, 75

πολλαὶ Ἀχαιιάδων μαλακὸν περὶ γούνατι νῆμα
 χειρὶ κατατρίψοντι ἀκρέσπερον αἰείδοισαι
 Ἀλκμήναν ὀνομαστί, σέβας δ' ἔση Ἀργεΐαισι.
 τοῖος ἀνὴρ ὃδε μέλλει ἐς οὐρανὸν ἄστρα φέροντα
 ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως, 80
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἤσسونες ἄλλοι.
 δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκείν
 μόχθους, θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.
 γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἱ τὰδ' ἐπῶρσαν
 κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι. 85

61. ἀκρόχλοον Hecker: ἀκράχολον D. 69. καὶ ὡς MSS.:
 corr. Hermann. 71. μάντι Εὐηρείδα D: μάντιν 11: ἀλλ'
 Ahrens.

ἔσται δὴ τοῦτ' ἄμαρ, ὀπηνίκα νεβρὸν ἐν εὐνᾷ
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐβελήσει.
 ἀλλὰ γύναι πῦρ μὲν τοι ὑπὸ σποδῶ εὐτυχον
 ἔστω,

κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ' ἡ παλιούρου
 ἢ βάτου ἢ ἀνέμφ δεδονημένον αὖτον ἀχερδον· 90
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζαισι δράκοντε
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεδν ἤθελον αὐτοί.
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα
 ῥωγάδας ἐς πέτρας ὑπερούριον, ἀψ δὲ νέεσθαι 95
 ἀστρεπτος· καθαρθῶ δὲ πυρώσατε δῶμα θεεῖφ
 πρᾶτον, ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται,
 θαλλῶ ἐπιρραίνειν ἐστεμμένφ ἀβλαβὲς ὕδωρ·
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρφ ἄρσενα χοῖρον,
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέβοιτε." 100

Φᾶ, καὶ ἐρώησας ἐλεφάντινον ὄχρετο δίφρον
 Τειρεσίας πολλοῖσι βαρύς περ ἔων ἐνιαυτοῖς.
 Ἑρακλῆς δ' ὑπὸ ματρὶ νέον φυτὸν ὥς ἐν ἄλωᾳ
 ἐτρέφετ' Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν, 105
 υἱὸς Ἀπόλλωνος μελεδωνεὺς ἀγρυπνος ἥρως,
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι οἰστῶν
 Εὐρυτος ἐκ πατέρων μέγαις ἀφνειὸς ἀρούραις.
 αὐτὰρ ἀοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε
 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας εὐμολπος. 110
 ὅσσα δ' ἀπὸ σκελέων ἐδροστρόφοι Ἀργόθεν ἄνδρες
 ἀλλάλους σφάλλοντι παλαίσμασιν, ὅσά τε πύκται
 δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' ἐς γαῖαν προπεσόντες

98. ἐστεμμένον MSS. : text. Schaefer.

πάμμαχοι ἐξεύροντο σοφίσματα σύμφορα τέχνα,
 πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρὰ παιδί 115
 Ἄρπαλύκῃ Φανοτῇ, τὸν οὐδ' ἂν τηλόθι λεύσσω
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι·
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν
 ἀσφαλέως κάμπτοντα τροχῷ σύριγγα φυλάξαι, 120
 Ἀμφιτρύων δὲν παῖδα φίλα φρονέων ἐδίδαξεν
 αὐτός, ἐπεὶ μάλα πολλὰ θεῶν ἐξήρατ' ἀγῶνων
 Ἄργει ἐν ἵπποβότῃ κειμήλια, καὶ οἱ ἀγαεῖς
 δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῃ διέλυσαν ἱμάντας.
 δούρατι δὲ προβολαίῃ ὑπ' ἀσπίδι ὦμον ἔχοντα 125
 ἀνδρὸς ὀρέξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχμόν,
 κοσμήσαι τε φάλαγγα λόχον τ' ἀναμετρήσασθαι
 δυσμενέων ἐπιόντα καὶ ἱππήεσσι κελεύσαι
 Κάστωρ Ἰππαλίδας δέδαεν, φυγὰς Ἄργεος ἐνθῶν,
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς
 ναῖε παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος. 131
 Κάστορι δ' οὐτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς
 ἄλλος ἔην πρὶν γῆρας ἀποτρίψαι νεότητα.

Ὡδὲ μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
 εὐνὰ δ' ἦς τῷ παιδί τετυγμένα ἀγχόθι πατρὸς 135
 δέρμα λεόντειον μάλα οἱ κεχαρισμένον αὐτῷ,
 δεῖπνον δὲ κρέα τ' ὅπτα καὶ ἐν κανέφ' ἄριστος
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι.
 αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἵνυτο δόρπον.
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας. 140

114. σοφίσματα Meineke : παλαίσματα MSS. 125. ὦμον Ch.
 νῶτον MSS. : κῶλον Ahrens.

XXV

ΗΡΑΚΛΗΣ ΛΕΟΝΤΟΦΟΝΟΣ

Τὸν δ' ὁ γέρων προσέειπε φυτῶν ἐπίουρος ἀροτρεὺς
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

“Ἐκ τοι ξεῖνε πρόφρων μυθήσομαι ὅσσ' ἑρεεῖνεις,
 Ἑρμέω ἀζόμενος δεινὴν ὄπιν εἰνοδίοιο·

τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5
 εἴ κεν ὁδοῦ ξαχρεῖον ἀνήνηταί τις ὁδίτην.

ποιῖναι μὲν βασιλῆος εὐτριχες Αὐγείαο
 οὐ πᾶσαι βόσκονται ἴαν βόσιν οὐδ' ἓνα χῶρον·
 ἀλλ' αἱ μὲν ῥα νάοντος ἐπ' ὄχθαις ἀμφ' Ἑλισσύντος,
 αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο, 10
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.

χωρὶς δὴ σηκοὶ σφι τετυγμένοι εἰσὶν ἐκάσταις.
 αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπηγ
 πάντεσσιν νομοὶ ᾧδε τεθηλότες αἰὲν ἔασι,
 Μηνίου ἀμμέγα τίφος, ἐπεὶ πολυειδέα ποιήν 15
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε
 εἰς ἄλιν, ἣ ῥα βέεσσι μένος κεραῆσιν ἀέξει.
 αὐλὶς δὲ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χερὶς
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,
 κείνῃ, ὅθι πλατάνιστοι ἐπηεταναὶ πεφύασι 20
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομίοιο
 ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.

XXV. 1. text. φ: βοῶν ἐπιβουκόλος ἀνὴρ π.
 εὐφρονος φ. 9. νάοντος π: νέμονται φ.

7. εὐτριχες π:

εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
 δέδμηνθ', οἱ βασιλῆι πολὺν καὶ ἀθέσφατον ὄλβον
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπύρον ἐν νειοῖσιν 25
 ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.
 οὖρους μὴν ἴσασι φυτοσκάφοι οἱ πολύεργοι,
 ἐς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
 πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὐγείαιο,
 πυροφόροι τε γύαι καὶ ἄλωαι δενδρήεσσαι, 30
 μέχρις ἐπ' ἐσχατιᾶς πολυπίδακος ἀκρωρείης,
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἥ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ.
 ἀλλὰ σύ πέρ μοι ἔνισπε, τό τοι καὶ κέρδιον αὐτῷ
 ἔσσεται, οὐτινος ὧδε κεχρημένος εἰλήλουθας, 35
 ἢ ἐσὺ γ' Αὐγείην ἢ καὶ δμῶων τινὰ κείνου
 δίζχει, οἳ οἱ ἔασιν. ἐγὼ δέ κε τοι σάφα εἰδῶς
 ἀτρεκέως εἴποιμ', ἐπεὶ οὐ σέγε φημὶ κακῶν ἐξ
 ἔμμεναι οὐδὲ κακοῖσιν εἰκότα φύμεναι αὐτόν,
 οἷόν τοι μέγα εἶδος ἐπιπρέπει. ἦ ῥά νυ παῖδες 40
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασιν."

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος
 υἱός.

"Ναὶ γέρον Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἑπειῶν
 εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρεῖώ.
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστυ μένει παρὰ οἷσι πολίταις
 δήμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας, 46
 δμῶων δὴ τίνα πρέσβυ σύ μοι φράσον ἡγεμονεύσας,
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν." 50

36. σύγ' Hermann : τοι vulg.

Τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο διὸς ἀροτρεύς·
 “ Ἀθανάτων ὦ ξεῖνε φραδῇ τινος ἐνθάδ' ἰκάνεις,
 ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.
 ὦδε γὰρ Αὐγείης, υἱὸς φίλος Ἑελίοιο,
 σφωιτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγαυοῦ, 55
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος, ἡμασι πολλοῖς
 κτήσιν ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν·
 ὥς που καὶ βασιλεύσιν ἐίδεται ἐν φρεσὶν ᾗσιν
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἴκος.
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἀνακτα.”
 Ὡς εἰπὼν ἡγείτο, νόῳ δ' ἔτι πόλλ' ἐμενοίνα,
 δέρμά τε θηρὸς ὀρῶν χειροπληθῇ τε κορύνην,
 ὀππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἶεν ἔρεσθαι·
 ἄψ δ' ὄκνω ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος προτιμυθῆσαιτο,
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι ἀνδρός.
 τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,
 ἀμφότερον ὁσμῇ τε χροὸς δούπῳ τε ποδοῖν.
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70
 Ἀμφιτρυωνιάδῃ Ἑρακλεί· τὸν δὲ γέροντα
 ἀχρεῖον κλάζοντε περισσαινὸν ἐτέρωθεν.
 τοὺς μὲν ὄγε λάεσσιν ἀπὸ χθόνος ὅσσον ἀείρων
 φευγέμεν ἄψ ὀπίσω δειδίσσετο, τρηχὺ δὲ φωνῇ
 ἠπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75
 χαίρων ἐν φρεσὶν ᾗσιν, ὀθούνεκεν αὐλιν ἔρυντο
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ἔειπεν·

64. μέμονεν Meineke: μέμονε m: μέμαεν π. 72. ἀχρεῖον
 κλάζοντε περισσαινόν γ' D: περισσαινόν γ' Iunt. (ἀγριον ἀλαζόν
 τε φ: ἀσπάζοντο Ahrens): ἀχρεῖον κλάζον τε περισσαινόν τ'
 Meineke: text. Ch.

“Ω πόποι, οἶον τοῦτο θεοὶ ποίησαν ἀνακτες
 θηρίον ἀνθρώποισι μετέμμεναι, ὥς ἐπιμηθές.
 εἴ οἱ καὶ φρένες ᾧδε νοήμονες ἔνδοθεν ἦσαν, 80
 ἦδει δ', ᾧ τε χρὴ χαλεπαινέμεν ᾧ τε καὶ οὐκί,
 οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·
 νῦν δὲ λίην ζάκοτόν τε καὶ ἄρρηνες γένητ' αὐτως.

Ἦ ῥα, καὶ ἐσσυμένως ποτὶ ταῦτ' ἰξον ἰόντες.
 Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους 85
 δείλῳ ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα
 ἐκ βοτάνης ἀνιόντα μετ' αὐλία τε σηκούς τε.
 αὐτὰρ ἔπειτα βέες μάλα μυρίαί ἄλλαι ἐπ' ἄλλαις
 ἐρχόμεναι φαίνονθ' ὥσπερ νέφη ὕδατόεντα,
 ἄσсад' ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσσε 90
 ἢ ἐνὸς βίῃ ἢ Ἐθρηκὸς βορέας·
 τῶν μὲν τ' οὐτὶς ἀριθμὸς ἐν ἡέρι γίνητ' ἰόντων,
 οὐδ' ἄνυσσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
 ἰς ἀνέμου, τὰ δὲ τ' ἄλλα κορύσσεται αὐτὶς ἐπ' ἄλλοις·
 τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει. 95
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι
 ληίδος ἐρχομένης (στείνοντο δὲ πίονες ἀγροί),
 μυκηθμῷ· σηκοὶ δὲ βοῶν ρεῖα πλήσθησαν
 εἰλιπόδων, διες δὲ κατ' αὐλὰς ἡυλίζοντο.
 ἔνθα μὲν οὐτὶς ἔκηνος ἀπειρεσίῳ περ ἐόντων 100
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·
 ἄλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐντμήτοισιν ἱμάσι
 κωλοπέδας ἀράρισκε περισταδὸν ἐγγυὺς ἀμέλγειν·
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἵει
 πινέμεναι λιανοῖο μεμαῦτα πάγχυ γάλακτος, 105

85. ἔτραπεν Musurus (Iunt.): ἔτραφεν D: ἤγαγεν φ. 103.
 κωλοπέδας Ahrens: κωλοπέδιλ' MSS.: καλοπέδιλ' Musurus.

ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,
 ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους
 ἦντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆς,
 σὺν δ' υἱός τε βίῃ τε βαρύφρονος Ἑρακλῆος 110
 ὠμάρτευν βασιλῇι διερχομένῳ μέγαν ὄλβον.
 ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
 Ἀμφιτρωνιάδης καὶ ἀρηρότα νωλεμές αἰεὶ
 ἐκπάγλως θαύμαζε θεῶν τόγε μυρίον ἔδνον
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115
 ἀνδρὸς ληΐδ' ἐνὸς τόσσην ἔμεν οὐδὲ δέκ' ἄλλων,
 οἷτε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
 Ἥέλιος δ' ὃ παιδὶ τόγ' ἔξοχον ὤπασε δῶρον,
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν,
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦστος ἐκείνων
 βουκολίοις, αἷτ' ἔργα καταφθείρουσι νομῶν,
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους
 ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἥ γὰρ ἅπασαι
 ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε. 125
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχδώντο
 κνήμαργοί θ' ἑλικές τε, διηκόσιοί γε μὲν ἄλλοι
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἥδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο
 ἱεροὶ Ἥελίοιο· χρόνῃ δ' ἔσαν ἡύτε κύκνοι 130
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν
 οἱ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποιήν
 ἐν νομῇ· ὧδ' ἔκπαγλον ἐπὶ σφίσι γαυριῶντο.
 καὶ ῥ' ὁπότε ἐκ λασίοιο θοοὶ προγεννοῖατο θῆρες

122. καταφθίνουσι φ.

ἐς πεδῖον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135
 πρῶτοι τοίγε μάχηνδε κατὰ χροὸς ἤεσαν ὁσμήν,
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώφῳ.
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει φῶ
 ἡδ' ὑπεροπλή Φαέθων μέγας, ὃν ῥα βοτῆρες
 ἀστέρι πάντες ἕισκον, ὀθούνεκα πολλὸν ἐν ἄλλοις 140
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
 δς δὴ τοι σκύλος αὖτον ἰδὼν χαροποῖο λέοντος
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐυσκόπῳ Ἑρακλῆι
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.
 τοῦ μὲν ἀναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145
 σκαιοῦ ἄφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ
 γαίης

κλάσσε βαρύν περ ἔδοντα, πάλιν δέ μιν ὥσεν ὀπίσσω
 ὦμφ ἐπιβρίσας· ὁ δέ οἱ περὶ νευρα ταυνοσθεῖς
 μῶν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 θαύμαζεν δ' αὐτὸς τε ἀναξ υἱὸς τε δαΐφρων 150
 Φυλεὺς οἱ τ' ἐπὶ βουσὶ κορωνίσινι βουκόλοι ἄνδρες,
 Ἀμφιτρυωνιάδαο βίην ὑπέροπλον ἰδόντες.

Τὼ δ' εἰς ἄστν λιπόντε καταυτόθι πίονας ἀγροὺς
 ἐστιχέτην, Φυλεὺς τε βίῃ θ' Ἑρακληεῖη.
 λαοφόρου δ' ἐπέβησαν ὄθι πρῶτιστα κελεύθου, 155
 λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θέουσα,
 τῇ μιν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο
 Αὐγείῳ φίλος υἱὸς ἔθεν μετόπισθεν ἰόντα, 160
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὤμον·

158. θέουσα Ch. post Meinekium. Is θεούση: χλωρὰ ἐούση
 D: χλωρὰ ἐούση m: ἐούσα Iunt.

“Ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον
ἀκούσας

ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι.
ἤλυθε γὰρ στείχων τις ἀπ’ Ἄργεος ὥς μέσος ἀκμῆς
ἐνθάδ’ Ἀχαιὸς ἀνὴρ Ἑλίκης ἐξ ἀγχιάλιοιο· 165
ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,
οὐνεκεν Ἀργείων τις ἔθεν παρεόντος ὄλεσσε
θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,
κοίλῃν αὐλὴν ἔχοντα Διὸς Νεμέοιο παρ’ ἄλσος,
οὐκ οἶδ’ ἀτρεκέως ἢ Ἄργεος ἐξ ἱεροῖο 170
αὐτόθεν ἢ Τίρυνθα νέμων πόλιν ἢ Μυκὴνν.
ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν,
εἰ ἐτέον περ ἐγὼ μιμνήσκομαι, ἐκ Περσῆος.
ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιάλῃων
ἢ σέ· δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175
χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.
εἶπ’ ἄγε νῦν μοι πρῶτον, ἵνα γνῶω κατὰ θυμόν,
ἦρως, εἴτ’ ἐτύμως μαντεύομαι εἴτε καὶ οὐκί,
εἰ σύγ’ ἐκείνος, δν ἡμῖν ἀκούοντεςσιν ἔειπεν
οὐξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς.
εἰπὲ δ’ ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἐπεφνες, 181
ὅππως τ’ εὐνδρον Νεμέης εἰσῆλυθε χῶρον·
οὐ μὲν γάρ κε τοσόνδε κατ’ Ἀπίδα κνώδαλον εὖροις
ἰμείρων ἰδέειν, ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,
ἀλλ’ ἄρκτους τε σύας τε λύκων τ’ ὀλοφώϊων ἔρνος. 185
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπύρον ἀνὴρ ἔφαντο
γλώσσης μαψιδίοιο χαριζόμενον παρεοῦσιν.”

“Ὡς εἰπὼν μέσσης ἐξηρώησε κελεύθου
Φυλεύς, ὅφρα κιοῦσιν ἅμα σφίσιν ἄρκιος εἴη, 190

καὶ ῥά τε ῥηίτερον φαμένου κλύοι Ἡρακλῆος,
ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

“ ὦ Αὐγυιάδη, τὸ μὲν ὅττι με πρῶτον ἀνῆρευ,
αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.
ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου 195
ὅπως ἐκράανθεν, ἐπεὶ λελήσσαι ἀκούειν,
νόσφιν γ’ ἣ ὄθεν ἦλθε· τὸ γὰρ πολέων περ ἐόντων
Ἀργείων οὐδεῖς κεν ἔχοι σάφα μυθήσασθαι·
οἷον δ’ ἀθανάτων τίν’ εἰσκομεν ἀνδράσι πῆμα
ἱρῶν μνησίαντα Φορωνείδῃσιν ἐφείναι. 200

πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς
λῖς ἄμοτον κεραίξει, μάλιστα δὲ Βεμβιναίους,
οἳ ἔθεν ἀγχόμοροι ναῖον πασχόντες ἀτλητα.
τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον
Εὐρύσθεύς, κτείνειν δέ μ’ ἐφίετο θηρίον αἰνόν. 205
αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλὼν κοίλην τε φαρέτρην
ἰὼν ἐμπλείην νεόμην, ἐτέρηφι δὲ βάκτρον
εὐπαγὲς αὐτόφλοιον ἐπηρεφέος κοτίνιοιο
ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι
εὐρὼν σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210
αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἵκανον,
δὴ τότε τόξον ἐλὼν στρεπτὴν ἐπέλασσα κορώνῃ
νευρεῖήν, περὶ δ’ ἰὸν ἐχέστονον εἴθαρ ἔβησα.
πάντῃ δ’ ὅσσε φέρων ὀλοὸν τέρας ἐσκοπιάζον,
εἴ μιν ἐσαθρήσαιμι, πάρος γ’ ἐμὲ κεῖνον ἰδέσθαι. 215
ἡματος ἦν τὸ μεσηγύ, καὶ οὐδέ πῃ ἴχνια τοῖο
φρασθῆναι δυνάμην οὐδ’ ὠρυγμοῖο πυθέσθαι.

200. φορωνήεσσιν π : corr. Meineke. 203. ἀγχόμοροι D. ναῖον
ἀτλητα παθόντες vulg. : corr. Taylor, correctionem in textum
admisit Ameis. 216. οὐδ’ ὅπῃ π : corr. Ch. : οὐδενὸς ἴχνια
τοῖα φ : οὐδέπω... τοῖο C. Hartung.

οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσί καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν,
 πρὶν ἰδέειν ἀλκῆς τε παραυτίκα πειρηθῆναι.
 ἥτοι ὁ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἦν,
 βεβρωκὼς κρειῶν τε καὶ αἵματος, ἀμφὶ δὲ χαίτας
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον 225
 στήθεά τε, γλώσση δὲ περιλιχμάτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην
 ἐν ῥίφῳ ὑλήεντι δεδεγμένος ὀππὸθ' ἵκοιτο,
 καὶ βάλλον ἄσπον ἰόντος ἀριστερὸν ἐς κενεῶνα
 τηῦσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230
 ὀκρίβεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.
 αὐτὰρ ὁ κῤῥατα δαφοινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρε
 θαμβήσας, πάντῃ δὲ διέδρακεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.
 τῷ δ' ἐγὼ ἄλλον οἰστὸν ἀπὸ νευρῆς προΐαλλον 235
 ἀσχαλῶν, ὃ μοι ὁ πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυώδυνος ἰός,
 ἀλλ' ἔπεσε προπάραιθε ποδῶν ἀνεμῶλιος αὐτως.
 τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν αἰνῶς 240
 αὐερέειν· ὁ δέ μ' εἶδε περιγληνώμενος ὅσσοις
 θῆρ ἄμοτος, μακρὴν δὲ περ' ἰγνύησιν ἔλιξε
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν
 θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
 σκυζομένῳ, κυρτὴ δὲ ῥάχις γένετ' ἥυτε τόξον, 245
 πάντοθεν εἰληθέντος ὑπὸ λαγόνας τε καὶ ἰζύν.

228. ἐν τρίβῳ φ.

236. ὅτι μοι πρὶν π : corr. Hermann.

ὥς δ' ὅτ' ἂν ἄρματοπηγὸς ἀνὴρ πολέων ἰδρὶς ἔργων
 ὀρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ
 τοῦ μὲν ὑπὲκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250
 καμπτόμενος, τηλοῦ δὲ μῆι πῆδησε σὺν ὀρμῇ·
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο
 μαιμώνων χροὸς ἄσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα
 χειρὶ προσσχεθόμην καὶ ἀπ' ὤμων δίπλακα λώπην,
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπὲρ αὖτον αἰείρας 255
 ἤλασα κακ κεφαλῆς, διὰ δ' ἀνδιχα τρηχὺν ἔαξα
 αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε πρὶν ἔμ' ἰκέσθαι
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσέ οἱ
 ἄμφω

ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο. 261
 τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρεῖαις
 νωσάμενος, πρὶν αὐτὶς ὑπότροπον ἀμπνυνθῆναι,
 αὐχένος ἀρρήκτοιο παρ' ἰνίον ἤλασα προφθάς,
 ῥίψας τόξον ἔραζε πολύρραπτὸν τε φαρέτρην· 265
 ἦγχεον δ' ἐγκρατέως στιβαρὰς σὺν χεῖρας ἐρείσας
 ἐξόπιθεν, μὴ σάρκας ὑποδρύψῃ ὀνύχεσσι,
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίεζον
 οὐραίους ἐπιβάς, μηροῖσί τε πλευρ' ἐφύλασσον,
 μέχρι οἱ ἐξετάνουσα βραχίονας ὀρθὸν αἰείρας 270
 ἀπνευστον, ψυχὴν δὲ πελώριος ἔλλαχεν Ἄιδης.
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν
 θηρὸς τεθνεῖωτος ἀπὸ μελέων ἐρυσαίμην,
 ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἔσκε σιδήρῳ

269. πλευρῇσί τε μῆρ' vulg. : corr. Briggs.

τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ἄλλῃ 275
 ἔνθά μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.
 τοῖσι θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.
 οὗτός τοι Νεμέου γένετ' ὦ φίλε θηρὸς ὄλεθρος, 280
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος."

XXVI

ΛΗΝΑΙ Η ΒΑΚΧΑΙ

Ἴνῳ καὺτονόα χά μαλοπάρανος Ἀγαῦα
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἀγαγον αὐταὶ ἐοῖσαι.
 χαί μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα
 κισσόν τε ζῶοντα καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμούς, 5
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἐννέα τῇ Διονύσῃ.
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὡς ἐδίδασχ', ὡς αὐτὸς ἐθυμάρει Διόνυσος.
 Πενθεὺς δ' ἀλιβάτου πέτρας ἀπο πάντ' ἐθεώρει, 10
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,
 ἐξαπίνας ἐπιοῖσα, τὰ δ' οὐχ ὀρέοντι βέβηλοι.

275. ἄλλῃ Words. : ἔλῃ vulg. Vid. notas.

μαίνεται μέν θ' αὐτα, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι.
 Πενθεὺς μὲν φεύγεν πεφοβημένος, αἱ δ' ἐδίωκον, 16
 πέπλως ἐκ ζωστῆρος ἐπ' ἰγνύαν ἐρύσαισαι.
 Πενθεὺς μὲν τόδ' ἔειπε· “τίνος κέχρησθε γυναῖκες;”
 Αὐτονόα τόδ' ἔειπε “τάχα γνώσῃ πρὶν ἀκοῦσαι.”
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20
 ὅσσόν περ τοκάδος τελέθει μύκημα λεαίνας·
 Ἴνῳ δ' ἐξέρρηξε σὺν ὤμοπλάτῃ μέγαν ὦμον
 λαξ ἐπὶ γαστέρα βᾶσα, καὶ Αὐτονόας ρυθμὸς ωτὸς·
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες.
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.
 οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθομένῳ Διονύσῳ
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,
 εἴη δ' ἐνναέτης ἢ καὶ δεκάτῳ ἐπιβαῖνοι·
 αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ᾄδοιμι. 30
 ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὗτος.
 εὐσεβέων παίδεσσι τὰ λώια, δυσσεβέων δ' οὐ.
 χαίροι μὲν Διόνυσος, δν ἐν Δρακάνῳ νιφθέντι
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·
 χαίροι δ' εὐειδῆς Σεμέλα καὶ ἀδελφεαὶ αὐτᾶς 35
 Καδμεῖαι πολλαῖς μεμελημέναι ἡρώιναις,
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου
 οὐκ ἐπιμωματόν. μηδεῖς τὰ θεῶν ὀνόσαιτο.

XXVI. 17. ἰγνῶαν MSS. : corr. Briggs, Ahrens : cuius notam videria. 24. κρέα νομ. vulg. : corr. Lobeck. 27. ἀπεχθόμεναι MS. : corr. Ahrens post Bergk.

XXVII

ΟΑΡΙΣΤΥΣ

ΚΟΡΗ

Τὰν πιτυτὰν Ἑλέναν Πάρις ἤρπασε βουκόλος ἄλλος.

ΔΑΦΝΙΣ

μᾶλλον ἐκοῖσ' Ἑλένα τὸν βουκόλον ἔσχε φιλεῖσα.

Κ. μὴ καυχῶ σατυρίσκε· κενὸν τὸ φίλαμα λέγουσιν.

Δ. ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.

Κ. τὸ στόμα μευ πλύνω καὶ ἀποπτύω τὸ φίλαμα. 5

Δ. πλύνεις χεῖλεα σείῳ; δίδου πάλιν ὄφρα φιλάσω.

Κ. χαλὸν σοι δαμάλας φιλείειν, οὐκ ἄζυγα κώραν.

Δ. μὴ καυχῶ· τάχα γάρ σε παρέρχεται ὥς ὄναρ ἤβη.

Κ. ἦν δέ τι γηράσκω, τόδε που μέλι καὶ γάλα πίνω.

Δ.
Κ. ἂ σταφυλὶς σταφίς ἐστι καὶ οὐ ρόδον αὖτον ὀλεῖται.

Δ. δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνίψω. 10

Κ. οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδέι μῦθω.

Δ. δεῦρ' ὑπὸ τὰς πτελέας, ἵν' ἐμᾶς σύριγγος ἀκούσῃς.

Κ. τὴν σαυτοῦ φρένα τέρψον· διζύον οὐδὲν ἀρέσκει.

Δ. φεῦ φεῦ τᾶς Παφίας χόλον ἄζω καὶ σύγε κώρα.

Κ. χαίρέτω ἂ Παφία· μόνον ἵλαος Ἄρτεμις εἴη. 15

Δ. μὴ λέγε, μὴ βάλλῃ σε καὶ ἐς λίνον ἀκριτον ἐνθῆς.

Κ. βαλλέτω ὥς ἐθέλει· πάλιν Ἄρτεμις ἄμμιν ἀρήγει.

[μῆπιβάλης τὰν χεῖρα, καὶ εἰσέτι χεῖλος ἀμύξω.]

XXVII. 2. ἐκοῖσ' D. ἔδοῖσ' D. ἔσχε Hermann: ἐστὶ D. 8^a. ἡ D: εἰ D: corr. ead. manu: corr. Ch.: versum omittunt Iunt. Call. edd. plerique. 13. διζύον vulg.: corr. Herm.: possis διζύρ' puncto post τέρψον delete. 16. ἀκριτον D: ἀλλυτον Iunt.: ἀκριτον Ahrens.

- Δ. οὐ φεύγεις τὸν Ἑρωτα, τὸν οὐ φύγε παρθένος ἄλλη.
 Κ. φεύγω ναὶ τὸν Πᾶνα· σὺ δὲ ζυγὸν αἰὲν ἀείρεις. 20
 Δ. δειμαίνω, μὴ δὴ σε κακωτέρῳ ἀνέρι δώσει.
 Κ. πολλοί μ' ἐμνώοντο, νόμον δ' ἐμὸν οὐτις ἀεῖδει.
 Δ. εἰς καὶ ἐγὼ πολλῶν μνηστῆρ τεδὺς ἐνθάδ' ἰκάνω.
 Κ. καὶ τί φίλος ρέξαιμι; γάμοι πλήθουσιν ἀνίας.
 Δ. οὐκ ὀδύνην, οὐκ ἄλγος ἔχει γάμος, ἀλλὰ χορείην. 25
 Κ. ναὶ μάν φασι γυναῖκας ἐοὺς τρομέειν παρακοίτας.
 Δ. μᾶλλον αἰεὶ κρατέουσι· τίνα τρομέουσι γυναῖκες;
 Κ. ὠδίνειν τρομέω· χαλεπὸν βέλος Εἰλειθυίης.
 Δ. ἀλλὰ τεῇ βασιλεια μογοστόκος Ἄρτεμις ἐστίν.
 Κ. ἀλλὰ τεκεῖν τρομέω, μὴ καὶ χροῖα καλὸν ὀλέσσω. 30
 Δ. ἦν δὲ τέκης φίλα τέκνα, νέον φάος ὄψαι νῖας.
 Κ. καὶ τί μοι ἔδνον ἄγεις γάμου ἄξιον, ἦν ἐπινεύσω;
 Δ. πᾶσαν τὰν ἀγέλαν, πάντ' ἄλσεα καὶ νομὸν ἔξεις.
 Κ. ὄμνυε μὴ μετὰ λέκτρα λιπῶν ἀέκουσαν ἀπενθεῖν.
 Δ. οὐκ αὐτὸν τὸν Πᾶνα, καὶ ἦν ἐθέλης με διῶξαι. 35
 Κ. τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αὐλὰς·
 Δ. τεύχω σοι θαλάμους· τὰ δὲ πῶεα καλὰ νομεύω.
 Κ. πατρὶ δὲ γηραλέῳ τίνα μάν, τίνα μῦθον ἐνίψω;
 Δ. αἰνήσει σέο λέκτρον, ἐπὶν ἐμὸν οὔνομ' ἀκούσῃ.
 Κ. οὔνομα σὸν λέγε τῆνο· καὶ οὔνομα πολλὰκι τέρπει. 40
 Δ. Δάφνις ἐγώ, Λυκίδας τε πατήρ, μήτηρ δὲ Νομαία.
 Κ. ἐξ εὐγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερεῖων.
 Δ. οἶδ', ἄκρα τιμὴ ἐσσί· πατὴρ δέ τοι ἐστί Μενάλκας.

21. δώσω D : corr. Schaefer. 22. νόον vulg. : corr. Ch. :
 νόον . . . ἐκῆλει Ahrens. 35. οὐ μαυτὸν MS., cf. v. 14 : corr.
 Hermann. 43. οὐδ' ἄκρα vulg. : corr. Jacobs. τιμὴ ἐσσί
 Ahrens : τιμὴ ἐσσί D : τιμήεσσα Iunt.

XXVIII

ΗΛΑΚΑΤΗ

Γλαύκας ὦ φιλέριθ' ἀλακάτα δῶρον Ἀθανάας
 γύναιξιν, νόος οἰκωφελίας αἴσιν ἐπάβολου,
 θέρσεις' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλάαν,
 ὅπα Κύπριδος ἱeron καλάμω χλῶρον ὑπαπάλω.
 τυῖδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Δίος, 5
 ὅπως ξέννον ἔμον τέρψομ' ἴδων κἀντιφιλήσομεν,
 Νικίαν, Χαρίτων ἱμεροφώνων ἱeron φύτον,
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγενημέαν
 δῶρον Νικιάας εἰς ὀλόχῳ χέρρας ὀπάσσομεν,
 σὺν τῇ πόλλα μὲν ἔργ' ἐκτελέσεις ἀνδρεῖοις πέπλοις,
 πόλλα δ' οἷα γύναικες φορέοις' ὑδάτινα βράκη. 11
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάνῃ πόκοις
 πέξαιντ' αὐτοένοι, Θευγένιδός γ' ἔνεκ' ἐυσφύρῳ
 οὕτως ἀνυσίεργος, φιλέει δ' ὅσσα σαδφρονες.
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμεαν 15
 ὀπάσσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὺ χθόνος.
 καὶ γάρ τοι πάτρις, ἀν ὧξ' Ἐφύρας κτίσσε ποτ'
 Ἀρχίας
 νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν.
 νῦν μὰν οἶκον ἔχοις' ἀνερὸς, δς πόλλ' ἐδάη σόφα
 ἀθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκέμεν, 20
 οἰκήσεις κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,

XXVIII. 6. ἀντιφιλήσω MSS.: -ομαι Iunt.: corr. Bergk.
 16. ὀπάσαι MSS.: corr. Ahrens.

ὥς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέλλῃ,
καὶ οἱ μνᾶσιν ἄει τῷ φιλαοίδῳ παρέχῃς ξένῳ.
κῆνο γάρ τις ἔρει τῶπος ἴδων σ'· ἥ μεγάλα χάρις
δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ φίλων. 25

XXIX

ΕΙΔΥΛΛΙΟΝ ΕΡΩΝΤΟΣ

Οἶνος ὦ φίλε παῖ λέγεται καὶ ἀλάθεα·
καῖμμε χρὴ μεθύοντας ἀλαθέας ἔμμεναι.
κῆγῳ μὲν τὰ φρενῶν ἑρέῳ κέατ' ἐν μυχῷ.
οὐκ ὅλας φιλέειν μ' ἐθέλησθ' ἀπὸ καρδίας.
γινώσκω· τὸ γὰρ ἄμισυ τᾶς ζοῖας ἔχω 5
ζὰ τὰν σὰν ιδέαν, τὸ δὲ λοιπὸν ἀπώλετο.
χῶτα μὲν σὺ θέλῃς, μακάρεσσιν ἴσαν ἄγω
ἀμέραν· ὅτα δ' οὐκ ἐθέλῃς τύ, μάλ' ἐν σκότῳ.
πῶς ταῦτ' ἄρμενα, τὸν φιλέοντ' ἀνίαις δίδων;
ἀλλ' εἰ μοί τι πίθοιο νέος προγενεστέρῳ, 10
τῷ κε λώιον αὐτός ἔχων ἔμ' ἐπαινέσαις,
ποίησαι καλίαν μίαν εἰν ἐνὶ δενδρίῳ,
ὄππῃ μηδὲν ἀπίξεται ἄγριον ὄρπετον.
νῦν δὲ τῷδε μὲν ἄματος ἄλλον ἔχῃς κλάδον,
ἄλλον δ' αὖριον, ἐξ ἐτέρῳ δ' ἕτερον μάτῃς· 15
καὶ μὲν σευ τὸ κάλον τις ἴδων ῥέθρος αἰνέσαι,

24. ἐρεῖ τῷ ποτιδάν σ' Brunck post Iunt. quae τῷ exhibet:
ἐρεῖ τῷ ποσιδῶ D: optime emendavit Ahrens.

XXIX. 7. χῶτα Ahrens: χῶταν vulg.

τῷ δ' εὖθυσ πλέον ἢ τριέτης ἐγένεν φίλος,
 τὸν πρῶτον δὲ φιλεῦντα τρίταιον ἐθήκαο.
 ἀνδρῶν τῶν ὑπερανορέων δοκίμοις πνέειν.
 φίλη δ', ἃς κ' ἔτ' ἔης, τὸν ὕμοιον ἔχην ἀει. 20
 αἱ γὰρ ὧδε πόης, ἄγαθος μὲν ἀκούσσαι
 ἐξ ἄστων· ὁ δέ τοι κ' Ἔρος οὐ χαλέπως ἔχει,
 ὃς ἀνδρῶν φρένας εὐμαρέως ὑποδάμναται,
 κῆμε μάλακον ἐξ ἐπόησε σιδαρίῳ.
 ἀλλὰ πὲρ ἀπάλῳ στύματός σε πεδέρχομαι . 25
 ὁμνάσθην, ὅτι πέρυσιν ἦσθα νεώτερος,
 χῶτι γηραλέοι πέλομες πρὶν ἀποπτύσαι
 καὶ ῥύσοι, νεότατα δ' ἔχην παλινάγρετον
 οὐκ ἔστι· πτέρυγας γὰρ ἐπομμαδίαις φόρη,
 κᾶμμες βαρδύτεροι τὰ ποτήμενα συλλάβην. 30
 ταῦτα χρὴ νοέοντα πέλην ποτιμώτερον,
 καὶ μοι τῶραμένῳ συνέραν ἀδόλως σέθεν,
 ὅπως, ἀνίκα τὰν γένυν ἀνδρεῖαν ἔχης,
 ἀλλάλοισι πελώμεθ' Ἀχιλλεῖοι φίλοι.
 αἱ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρόπης, 35
 ἐν θύμῳ δὲ λέγης “τί με δαιμόνι' ἐνόχλης;”
 νῦν μὲν κῆπὶ τὰ χρύσεα μᾶλ' ἔνεκεν σέθεν
 βαίην καὶ φύλακον νεκῶν πεδὰ Κέρβερον,
 τότα δ' οὐδὲ καλεῦντος ἐπ' αὐλείαις θύραις
 προμόλοιμί κε παυσάμενος χαλέπω πόθῳ. 40

19. δοκίμοις ... C: δοκίμους vulg.: corr. Bergk. 20. ἃς κ'
 ἔτ' ἔης Ch.: κε ζῶης k: ... ζῶης Iunt.: κεν ἔης Hermann.
 24. ἐξεποίησε MSS.: corr. Ahrens. 25. ἀλλὰ περὶ k D: corr.
 Ahrens.

XXX

ὦναι τῷ χαλεπῷ καίνομόρῳ τῷδε νοσήματος
 τετορταῖος ἔχει, παιδὸς ἔρως, μῆνά με δεύτερον,
 μᾶκος μὲν μετρίῳ γ', ἀλλ' ὀπόσον τῷ πέδα περρέχει
 τᾶς γᾶς τοῦτο χάρις· ταῖς δὲ παραύαις γλυκὺ μειδίαι.
 καὶ νῦν μὲν τὸ κακὸν ταῖς μὲν ἔχει, ταῖσι δὲ μ' οὐκέτι,
 τάχα δ' οὐδ' ὅσον ὑπνω' πιτύχην ἔσσει' ἐρωῖα. 6
 ἐχθὲς γὰρ παριῶν ἔδρακε λέπτ' ἄμμε δι' ὀφρύγων
 αἰδεσθεῖς ποτίδην ἀντίος, ἡρεύθετο δὲ χρῶα.
 ἔμεθεν δὲ πλεόν τᾶς κραδίας ὦ'ρος ἐδράξατο,
 εἰς οἶκον δ' ἀπέβαν ἔλκος ἔχων καὶ τὸ <κῆαρ
 δακῶν>. 10

Πολλὰ δ' εἰσκαλέσας θυμὸν ἔμαντοῦ διελεξάμαν·
 τί δὴ ταῦτα ποιῆς; ἄλοσύνας τί ἔσχατον ἔσσειται;
 λεύκας οὐκετ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;
 ὦρά τοι φρονέειν μὴ οὔτι νέος τὰν ιδέαν πέλη.
 πάντ' ἔρδης ἅπερ οἱ τῶν ἐτέων ἄρτι γεγευμένοι. 15
 καὶ μὰν ἄλλο σε λάθει· τόδ' ἄρ' ἦς λώιον, ἔμμεναι
 ξέννον τῶν χαλεπῶν παιδὸς ἐράν<νω παράπαν πόθων>
 τῷ μὲν γὰρ βίος ἔρπει προγόνοις ἴσ' ἐλάφῳ θοᾶς,
 χαλάσει δ' ἐτέρᾳ ποντοπόρην αὖριον ἄρμενα.

XXX. 1. καὶ MS. : corr. Bergk. 3. κάλω μὲν μετρίως, ἀλλ'
 ὀπόσον τῷ παιδὶ περιέχει MS. : text. Ch. versus 4, 5 transpos. Th.
 Frit. ταῖς δ' οὐ MS. : supplevit Bergk. 7. λεπτά μελιφρύγων
 corr. Schneid et Bergk. 10. κῆαρ δακῶν H. Frit. 11.
 διέλυε MS. : corr. Bergk. 12. ἐπόης MS. : text. Ch. 13. οὐκ
 ἐπίσθης MS. : corr. Schneid. 14. μὴ . . . ἰνέος MS. : corr.
 Bergk. 15. ἔρδης Ch. : ἔρδ' ὅσσηπερ MS. ἀρτία MS. Bergk.
 17. quae desunt in MS. supplevit Haebertlin. 18. ἔρπει
 βάλσαγονοις ελαφ. MS. : corr. Bergk. 19. δλάσει . . . ἀμέραν MS. :
 text. Ahrens.

οὐδ' αὐτῷ γλυκερᾶς ἀνθεμον ἄβας πεδ' ὑμαλίκων 20
 μένει· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μυελὸν ἐσθίει
 ὀμμιμνασκομένῳ· πολλὰ δ' ὄρη νυκτὸς ἐνύπνια,
 παύσασθαι δ' ἐνιαυτὸς χαλεπᾶς οὐκ ἱκανὸς νόσω.

Ταῦτα χᾶτερα πολλὰ προτ' ἐμὸν θυμὸν ἐμεμψάμαν.
 ὁ δὲ τοῦτ' ἔφατ'· ὅττις δοκίμοι τὸν δολομάχανον 25
 νικάσιν Ἔρον, οὗτος δοκίμοι τοῖς ὑπὲρ ἄμμεων
 εὐρεῖν βραϊδίως ἀστέρας ὀπποσσάκιν ἐννέα.
 καὶ νῦν, εἴτ' ἐθέλω, χρή με μακρὸν σχόντα τὸν
 ἄμφενα

ἔλκειν τὸν ζυγόν, εἴτ' οὐκ ἐθέλω· ταῦτα γὰρ ὦγαθὲ
 βούλεται θεός, ὃς καὶ Διὸς ἔσφαλε μέγαν νόον 30
 καῦτας Κυπρογενήας· ἔμε μάν, φύλλον ἐπάμερον,
 σμίκρας δεύμενον αὔρας ὀνέμων ᾧ κε θέλῃ φόρη.

ΕΠΙΓΡΑΜΜΑΤΑ

I

A. Pal. vi. 336.

Τὰ ρόδα τὰ δροσβέντα καὶ ἅ κατάπυκνος ἐκείνα
 ἔρπυλλος κείται ταῖς Ἑλικωνιάσι,
 ταὶ δὲ μελάμφυλλοι δάφναι τὴν Πύθει Παιάν,
 Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάισε.
 βωμὸν δ' αἵμαξεί κεραδὲς τράγος οὗτος ὁ μαλός, 5
 τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

23. οὐ χαλεπαὶ οὐχί MS. : text. Fritzsche. 25. δοκεῖ μοι
 MS. : corr. Bergk. 31. φύλλον MS. : corr. Th. Fritzsche.
 32. δεύμενον Bergk. : δυνόμενον MS. ὀνέμων Fritzsche : ὁ μέλλων
 MS. ᾧ κε θέλῃ φόρη Ch. : αἵκα φορεῖ MS.

Epigrammata quae sequuntur in Codicibus k c D servantur.

II

A. Pal. vi. 177.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων
 βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε,
 τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὅξυν ἄκοντα,
 νεβρίδα, τὰν πῆραν, ᾗ ποκ' ἔμαλοφόρει.

III

A. Pal. ix. 338.

Εὐδεις φυλλοστρώτι πέδῳ Δάφνι σῶμα κεκμακὸς
 ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.
 ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος
 κισσὸν ἐφ' ἱμερτῶ κρατὶ καθαπτόμενος,
 ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὺ φεῦγε, 5
 φεῦγε μεθεὶς ὕπνου κῶμα καταγρόμενον.

IV

A. Pal. ix. 437.

Τήναν τὰν λαύραν τὰς τε δρύας αἰπόλε κάμψας
 σύκινον εὐρήσεις ἀρτιγλυφές ξόανον,
 τρισκελὲς αὐτόφλοιοι ἀνούατον, ἀλλὰ φάλητι
 παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελεῖν. 5
 σακὸς οἱ ἱερὸς περιδέδρομεν, ἀέναον δὲ
 ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
 δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσῳ.
 ἔνθα πέριξ κέχεται βοτρυόπαις ἔλικι
 ἄμπελος, εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη. 10
 ξουθαὶ δ' ἄδονίδες μινυρίσμασιν ἀνταχεῦσι
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὅπα.

IV. 1. τὰς τε Meineke : τὰς αἱ k. 5. σακὸς οἱ ἱερὸς Ch. : δ' εὖ
 ἱερὸς MSS. 11. ἄδονίδες Meineke : ἀγδ. vulg.

ἔξεο δὴ τῇ καὶ τῷ χαρίεντι Πριήπῳ
 εὐχέ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
 κεῦθός ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15
 τοῦδε τυχὼν ἐθέλω τρισσὰ θύῃ τελέσαι·
 ῥέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
 σακίταν. αἰοί δ' εὐμενέως ὁ θεός.

V

A. Pal. ix. 433.

Λῆς ποτὶ τῶν Νυμφᾶν διδύμοις αὐλοῖσιν αἰεῖσαι
 ἀδύ τί μοι ; κήγῳ πακτίδ' αἰεράμενος
 ἄρξευμαί τι κρέκειν, ὃ δὲ βουκόλος ἄμμιγα θελγεί
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.
 ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὀπισθεν 5
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI

A. Pal. ix. 432.

Ἄ δειλαῖε τὸ Θύρσι, τί τὸ πλεόν, εἰ καταταξείς
 δάκρυσι διγλήνους ὦπας ὀδυρόμενος ;
 οἴχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς Ἄιδαν·
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
 αἰ δὲ κύνες κλαγγεῦντι· τί τὸ πλεόν, ἀνίκα τήνας 5
 ὁστίον οὐδὲ τέφρα λείπεται οἰχομένας ;

VII

A. Pal. vii. 659.

Νήπιον υἷδν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,
 Εὐρύμεδον τύμβου τοῦδε θανῶν ἔτυχες.
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
 τιμασεῦντι, πατρὸς μνώμενοι ὥς ἀγαθοῦ.

VIII

A. Pal. vi. 337.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,
 ἱητῆρι νόσων ἀνδρὶ συνοισόμενος
 Νικία, ὅς μιν ἐπ' ἡμαρ αἰὲ θυέεσσιν ἰκνεῖται,
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἀγαλμα κέδρου,
 Ἡεῖωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφήκε τέχνην.

IX

A. Pal. vii. 660.

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων·
 χειμερίας μεθύων μηδαμὰ νυκτὸς ἴοις.
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλᾶς
 πατρίδος ὀθνεῖαν κεῖμαι ἐφεσσάμενος.

X

A. Pal. vi. 338.

Ἵμῖν τοῦτο θεὰ κεχαρισμένον ἐννέα πάσαις
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,
 μουσικός· οὐχ ἑτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε
 αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

XI

A. Pal. vii. 661.

Εὐσθέneos τὸ μνήμα· φυσιγνώμων ὁ σοφιστής,
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.
 εὖ μιν ἔθαψαν ἐταῖροι ἐπὶ ξείνης ξένον ὄντα·
 χύμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.
 πάντων ὧν ἐπέοικεν ἔχειν τεθνεώς ὁ σοφιστής 5
 καίπερ ἄκις ἐὼν εἴχ' ἄρα κηδεμόνας.

XI. 5. ἔχει vulg. : ἔχαν Briggs.

XII

A. Pal. vi. 339.

Δημομέλῃς ὁ χορηγός, ὁ τὸν τρίποδ' ὦ Διόνυσε
καὶ σὲ τὸν ἡδιστον θεῶν μακάρων ἀναθεῖς,
μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτήσατο νίκην
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὁρῶν.

XIII

A. Pal. vi. 340.

Ἡ Κύπρις οὐ πάνδημος. ἰλάσκειο τὴν θεὸν εἰπὼν
οὐρανίην, ἀγνῆς ἀνθεμα Χρυσογόνῃς
οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε
ξυνόν. αἰεὶ δέ σφιν λώιον εἰς ἔτος ἦν
ἐκ σέθεν ἀρχομένοις ὦ πότνια· κηδόμενοι γὰρ 5
ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

XIV

A. Pal. ix. 435.

Ἀστοῖς καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα·
θεὶς ἀνελοῦ ψήφου πρὸς λόγον ἐρχομένης.
ἄλλός τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάικος
χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

XV

A. Pal. vii. 658.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
ἐκ σέθεν ὡσαύτως ἴσον ὁδοιπὸρ' ἔχει.
“χαιρέτω οὗτος ὁ τύμβος” ἐρεῖς “ἐπεὶ Εὐρυμέδοντος
κέῖται τῆς ἱερῆς κούφου ὑπὲρ κεφαλῆς.”

XVI A. Pal. vii. 662.

Ἦ παῖς ὄχρετ' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ
 εἰς Ἀΐδην πολλῆς ἡλικίης προτέρη,
 δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
 νήπιον ἀστόργου γευσάμενον θανάτου.
 αἰαῖ ἐλεινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ 5
 ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

XVII A. Pal. ix. 599.

Θᾶσαι τὸν ἀνδριάντα τοῦτον ὦ ξένε
 σπουδᾷ, καὶ λέγ' ἐπὴν ἐς οἶκον ἔνθης·
 “Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέφ
 τῶν πρόσθ' εἴ τι περισσὸν ὥδοποιοῦ.”
 προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδέτο, 5
 ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

XVIII A. Pal. ix. 600.

Ἄ τε φωνὰ Δώριος χώνηρ ὁ τὰν κωμφοδίαν
 εὐρὼν Ἐπίχαρμος.
 ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
 τὴν ὧδ' ἀνέθηκαν
 τοὶ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5
 οἱ' ἀνδρὶ πολίτῃ·
 σωρὸν γὰρ εἶχε βημάτων μεμναμένοις
 τελεῖν ἐπίχειρα.
 πολλὰ γὰρ πῶτ τὰν ζῶαν τοῖς πᾶσιν εἶπε χρήσιμα.
 μεγάλη χάρις αὐτῷ.

XVIII. 5. πεδωρισταὶ Meineke: πελωρισταὶ Anth.: πέλωρις
 τῇ k. 7. βημάτων Anthol.: χρημάτων vulg. μεμναμένοις
 Musurus: -ους MS.

XIX

A. Pal. xiii. 3.

Ὁ μουσοποιὸς ἐνθάδ' Ἰππῶναξ κείται.
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,
 θαρσέων καθίζει, κῆν θέλῃς ἀπόβριξον.

XX

A. Pal. vii. 663.

Ὁ μικκὸς τὸδ' ἔτευξε τῇ Θραϊσῶν
 Μήδειος τὸ μνᾶμ' ἐπὶ τῇ ὁδῷ κηπέγραψε Κλείτας.
 ἔξεῖ τὰν χάριν ἅ γυνὰ ἀντὶ τήνων,
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρησίμα
 καλεῖται.

XXI

A. Pal. vii. 664.

Ἀρχιλοχὸν καὶ στᾶθι καὶ εἶσιδε τὸν πάλαι ποιητὰν
 τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
 διῆλθε κῆπῳ νύκτα καὶ πρὸς ἁῶ.
 ἦ ρά νιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἡγάπουν Ἀπόλλων,
 ὥς ἐμμελὴς τ' ἔγεντο κήπιδέξιος 5
 ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰδεῖν.

XXII

A. Pal. ix. 598.

Τὸν τοῦ Ζανὸς ὁδ' ὑμῖν υἷδν ὀνήρ
 τὸν λεοντομάχαν, τὸν ὀξύχειρα,
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν
 Πείσανδρος συνέγραψεν ὥκ Καμύρου
 χῶσους ἐξεπόνασεν εἰπ' ἀέθλους. 5
 τοῦτον δ' αὐτὸν ὁ δᾶμος, ὥς σάφ' εἶδῃς,
 ἔστασ' ἐνθάδε χάλκεον ποιήσας
 πολλοῖς μηνσὶν ὅπισθε κήνιαυτοῖς.

ΕΚ ΤΗΣ ΒΕΡΕΝΙΚΗΣ

Athenaeus vii. 284.

Καί τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,
σφάζων ἀκρόνυχος ταύτῃ θεῷ ἱερὸν ἰχθύν,
ὃν λεῦκον καλέουσιν, ὁ γὰρ φιερώτατος ἄλλων,
καί κε λῖνα στήσαιοι καὶ ἐξερύσαιοι θαλάσσης 5
ἐμπλεα.

ΜΕΓΑΡΑ

“Μῆτερ ἐμή, τίφθ’ ὦδε φίλον κατὰ θυμὸν ἰάπτεις
ἐκπάγλως ἀχέουσα, τὸ πρὶν δέ τοι οὐκέτ’ ἔρευθος
σώζετ’ ἐπὶ βεθέεσσι; τί μοι τόσον ἡνίησαι;
ἦ ρ’ ὅτι ἄλγεα πάσχει ἀπείριτα φαίδιμος υἱὸς
ἀνδρὸς ὑπ’ οὐτιδανοῖο, λέων ὥσειθ’ ὑπὸ νεβροῦ; 5
ᾧ μοι ἐγὼ, τί νυ δὴ με θεοὶ τόσον ἠτίμησαν
ἀθάνατοι; τί νύ μ’ ὦδε κακῇ γονέες τέκον αἴσῃ;
δύσμορος, ἦτ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐς λέχος ἦλθον,
τὸν μὲν ἐγὼ τίεσκον ἴσον φαέεσσιν ἐμοῖσιν
ἦδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμόν· 10
τοῦ δ’ οὔτις γένετ’ ἄλλος ἀποτμότερος ζώντων,
οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.
σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων
ἠέ τινος Κηρῶν ἢ Ἑριννύος αἰνὰ βέλεμνα,
παῖδας ἐὸς κατέπεφνε καὶ ἐκ φίλον εἴλετο θυμὸν 15
μαινόμενος κατὰ οἶκον, ὁ δ’ ἐμπλεος ἔσκε φόνοιο.
τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὀφθαλμοῖσι
βαλλομένους ὑπὸ πατρί· τὸ δ’ οὐδ’ ὄναρ ἦλυθεν ἄλλῳ·

4. φιερώτατος Schweighäuser: θ' ἱερώτατος vulg.

οὐδέ σφιν δυνάμην ἀδινὸν καλέουσιν ἀρήξαι
 μητέρ' ἔην, ἐπεὶ ἐγγυὺς ἀνίκητον κακὸν ἦεν. 20
 ὥς δ' ὄρνις ὀδύρηται ἐπὶ σφετέροισι νεοσσοῖς
 ὀλλυμένοις, οὐστ' αἰνὸς ὄφιν ἔτι νηπιάχοντας
 θάμνοισι ἐν πυκινοῖσι κατεσθίει· ἡ δὲ κατ' αὐτοὺς
 πωτᾶται κλάζουσα μάλα λιγὺ πτόνια μήτηρ,
 οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι· ἦ ρά οἱ αὐτῇ 25
 ἄσπον ἱμεν μέγα τάρβος ἀμειλίκτιοι πελώρου·
 ὧς ἐγὼ αἰνοτόκεια φίλον γόνον αἰάζουσα
 μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.
 ὧς γ' ὄφελον μετὰ παισὶν ἅμα θνήσκουσα καὶ αὐτὴ
 κεῖσθαι φαρμακέντα δι' ἥπατος ἰὸν ἔχουσα, 30
 (ἦ καὶ σοῖς ἀγανοῖσιν ὑπαὶ βελέεσσι δαμῆναι) 30^a
 Ἄρτεμι θηλυτέρῃσι μέγα κρείουσα γυναιξί.
 τῷ χ' ἡμᾶς κλαύσαντε φίλης ἐπὶ χερσὶ τοκῆς
 πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμοίης,
 καὶ κεν ἕνα χρύσειον ἐς ὅστέα κρωσσὸν ἀπάντων
 λέξαντες κατέθαψαν, ὅθι πρῶτον γενόμεσθα. 35
 νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν
 Ἄονιου πεδίοιο βαθεῖαν βῶλον ἀροῦντες·
 αὐτὰρ ἐγὼ Τίρυνθα κατὰ κранаὴν πόλιν Ἥρης
 πολλοῖσιν δύστηνός ἰάπτομαι ἄλγεσιν ἥτορ
 αἰεὶ ὁμῶς· δακρύνων δὲ πάρεστί μοι οὐδ' ἴ' ἐρωή. 40
 ἀλλὰ πόσιν μὲν ὄρῳ παῦρον χρόνον ὀφθαλμοῖσιν
 οἴκῳ ἐν ἡμετέρῳ· πολέων δὲ οἱ ἔργον ἐτοίμον
 μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἡδὲ θάλασσαν
 μοχθίζει πέτρης ὄγ' ἔχων νόον ἢ σιδήρου
 καρτερὸν ἐν στήθεσσι· σὺ δ' ἥυτε λείβεται ὕδωρ, 45
 νύκτας τε κλαίουσα καὶ ἐκ Διὸς ἤμαθ' ὀπόσσα.

30^a. versum supplevit Hermann praesunte Wakefield.

ἄλλος μὰν οὐκ ἂν τις ἐνφρήναι με παραστὰς
 κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τεῖχος ἔέργει.
 καὶ λίην πάντες γε πέρην πιτυώδεος Ἴσθμου
 ναίουσ', οὐδέ μοι ἔστι πρὸς ὄντινά κε βλέψασα 50
 οἶα γυνὴ πανάποτμος ἀναψύξαιμι φίλον κῆρ,
 νόσφι γε δὴ Πύρρης συνομαίμονος· ἡ δὲ καὶ αὐτὴ
 ἀμφὶ πόσει σφετέρῳ πλέον ἄχνηται Ἴφικλῆι,
 σῶ νιεί· πάντων γὰρ διζυρώτατα τέκνα
 γείνασθαί σε θεῶ τε καὶ ἀνέρι θνητῷ ἔολπα." 55

ὥς ἄρ' ἔφη· τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων
 κόλπον ἐς ἱμερβεντα κατὰ βλεφάρων ἔχοντο,
 μνησαμένη τέκνων τε καὶ ὧν μετέπειτα τοκῆων.
 ὥς δ' αὐτῶς δακρύοισι παρήια λεύκ' ἐδίαινε
 Ἀλκμήνη· βαρὺ δ' ἤγε καὶ ἐκ θυμοῦ στενάχουσα 60
 μύθοισιν πυκνοῖσι φίλην νυδὸν ᾧδε μετηύδα·

“ δαιμονίη παίδων, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο
 πευκαλίμης; πῶς ἄμμ' ἐθέλεις ὀροθυνέμεν ἄμφω
 κήδε' ἄλαστα λέγουσα; τὰ δ' οὐ νῦν· πρῶτα
 κέκλαυται.

ἡ οὐχ ἄλλις, οἷς ἐχόμεσθα τὸ δεύτατον αἰεὶ ἐπ' ἡμαρ
 γινομένοις; μάλα μὲν γε φιλοθρηνῆς κέ τις εἴη, 66
 ὅστις ἀριθμήσειεν 67
 ἐφ' ἡμετέροις ἀχέεσσι 67a
 θάρσει. οὐ τοιῆσδ' ἐκυρήσαμεν ἐκ θεοῦ αἵσης. 68
 καὶ δ' αὐτὴν ὀρώω σε, φίλον τέκος, ἀτρύτοισιν
 ἄλγεσι μοχθίζουσιν. ἐπιγνώμων δέ τοί εἰμι 70
 ἀσχαλάαν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἔστί.

67. ὅστις ἀριθμήσειεν
 ἐφ' ἡμετέροις ἀχέεσσι

Sic textum constitui, vulgo una linea legitur.

καί σε μάλ' ἐκπάγλως ὀλοφύρομαι ἢδ' ἐλεαίρω,
οὐνεκεν ἡμετέριοι λυγροῦ μετὰ δαίμονος ἔσχες,
ὅσθ' ἡμῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.
ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ, 75
ᾧς κε μέγα βλαφθεῖς τις ἐκὼν ἐπίορκον ὁμόσση
δυσμενέων, μηδὲν σε χερειότερον φρεσὶν ᾗσι
στέργειν ἢ εἰ πέρ μοι ὑπὲκ νηδυόφιν ἦλθες
καὶ μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἦσθα. 79
οὐδ' αὐτὴν γέ νυ πάμπαν ξολπά σε τοῦτό γε λήθειν.
τῷ μὴδ' ἐξείπης πότε', ἐμὸν θάλος, ὥς σευ ἀκηδέω,
μὴδ' εἰ κ' ἠυκόμου Νιόβης πυκινώτερα κλαίω.
οὐδὲν γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάασθαι
μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον
πρὶν ἥπερ τ' ἰδέειν μιν, ἐμῷ ὑπὸ ἥπατ' ἔχουσα, 85
καὶ με πυλάρταο σχεδὸν ἤγαγεν Αἰδωνῆος·
ᾧδέ ἐ δυστοκέουσα κακὰς ὠδῖνας ἀνέτλην.
νῦν δέ μοι οἴχεται υἱὸς ἐπ' ἀλλοτρίης νέον ἄθλον
ἐκτελέων· οὐδ' οἶδα δυσάμμορος, εἴτε μιν αὐτὸν
ἐνθάδε νοστήσανθ' ὑποδέξομαι, εἴτε καὶ οὐκί. 90
πρὸς δ' ἔτι μ' ἐπτοίησε διὰ γλυκὺν αἰνὸς δνειρος
ὑπνον· δειμαίνω δὲ παλὺγκοτον ὄψιν ἰδοῦσα
ἐκπάγλως, μή μοί τι τέκνοις ἀποθύμιον ἔρδοι.
εἴσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσὶ
παῖς ἐμὸς ἀμφοτέρησι, βίῃ Ἑρακλεΐῃ· 95
τῇ μεγάλῃν ἐλάχαινε δεδεγμένος ὥς ἐπὶ μισθῷ
τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ,
γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.
αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργου

85. πρὶν καὶ πέρ τ' MSS. : corr. Ahrens.
ὁλος D : ὁλος φ.

88. υἱὸς Valcken. :

καρτερόν οἶνοφόροιο πονεύμενος ἔρκος ἀλώῃς, 100
 ἦτοι ὁ λίστρον ἐμελλεν ἐπὶ προύχοντος ἐρείσας
 ἀνδῆρου καταδύναι ἅ καὶ πάρος εἴματα ἔστο·
 ἐξαπίνης δ' ἀνέλαμψεν ὑπὲρ καπέτοιο βαθείης
 πῦρ ἄμοτον, περὶ δ' αὐτὸν ἀθέσφατος εἰλείτο φλόξ.
 αὐτὰρ ὃγ' αἰὲν ὀπισθε θοοῖς ἀνεχάζετο ποσσίν, 105
 ἐκφυγέειν μεμαῶς ὀλοὸν μένος Ἑφαίστοιο·
 αἰεὶ δὲ προσάροιθεν ἐοῦ χροδὸς ἥτε γέρρον
 νώμασκεν μακέλην· περὶ δ' ὄμμασιν ἔνθα καὶ ἔνθα
 πάπταινεν, μὴ δὴ μιν ἐπιφλέξῃ δῆιον πῦρ.
 τῷ μὲν ἀοσσήσαι λελιγμένοις, ὥς μοι ἔικτο, 110
 Ἴφικλέης μεγάλθυμος ἐπ' οὐδεὶ κάππεσ' ὀλισθὼν
 πρὶν ἐλθεῖν, οὐδ' ὀρθὸς ἀναστῆναι δύνατ' αὐτῖς,
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ὥσειτ' ἀμενηνός,
 ὄντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπὲς
 καππεσέειν, κείμεναι δ' ὃγ' ἐπὶ χθονὸς ἔμπεδον αὐτοῦ
 εἰς ὃ κε τις χειρός μιν ἀνειρύσσει παριόντων 116
 αἰδεσθεῖς ὄπιδα τρομερὴν πολιοῖο γενείου.
 ὥς ἐν γῇ λελίαστο σακεσπάλος Ἴφικλείης.
 αὐτὰρ ἐγὼ κλαίεσκον ἀμηχανέοντας ὀρώσα
 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος ὕπνος
 ὀφθαλμῶν, ἥως δὲ παραυτίκα φαινόλις ἦλθε. 121
 τοῖα, φίλῃ, μοι ὄνειρα διὰ φρένας ἐπτοίησαν
 παννυχίῃ· τὰ δὲ πάντα πρὸς Εὐρυσθέῃα τρέποιτο
 οἶκον ἀφ' ἡμετέροιο, γένοιτο δὲ μάντις ἐκείνῳ
 θυμὸς ἐμός, μῆδ' ἄλλο παρὲκ τελέσειέ τι δαίμων." 125

117. τρομερὴν Wakef. : προτέρην MSS.

NOTES

I.

THE first half of this idyll forms but a setting for the shepherd Thyrsis' song on the death of Daphnis (i. 65 *sqq.*). Thyrsis is invited to while away the noon-day by singing, 'as once he sang in rivalry with Chromis,' and is promised as reward a goat for the milking and a carved bowl. He assents and sings the monody.

Various forms of the legend are preserved, and no reconciliation between them is possible; the story as adopted by Theocritus in this idyll and the seventh seems to be as follows: Daphnis had vowed that he would be stronger than Love (i. 97), and that his heart would never be subdued. Aphrodite half offended, half in jest, inspired him with a strong passion for a maid (Xenea in vii. 73), but Daphnis would not confess his love, but suppressing it slowly pined away. The shepherds and the gods try to draw his secret from him: Pan reviles him for a fool. Aphrodite boasts her victory, and stings Daphnis into violent reproach and final confession of defeat when death is already at hand. It is enough; and Aphrodite would save him but it is too late, and Daphnis passes down to the stream of death.

The song, as appears from 19 and 61, is not an impromptu, but, as in *Id.* vii, a piece already conned. The setting and the characters are somewhat ideal, so much so that it is possible—although not necessary—to regard the poem as of the same class as *Id.* vii. (See *Introd.*)

1, 2. ἄδύ τι: taken up by ἄδὺ δέ (2), ἄδιον (7), ἄδέα (65), ἄδιον (145), for 'sweet is every sound, sweeter thy voice, but every sound is sweet.' The construction of the lines is rendered clear if we attend to the balance of the words: ἄδύ τι is answered by ἄδὺ δέ: καὶ ἄ πίτυς by καὶ τῷ. συρίσδες (3) belongs to both clauses. καὶ ἄ πίτυς (ἂ ποτὶ ταῖς παγαῖσι μελίσδεσαι) ἄδύ τι τὸ ψιθύρισμα συρίσδει καὶ τὸ ἄδύ τι συρίσδες.

[To read & and make *μελίσσεται* verb to *πίτυς* impairs the rhythm.] 'Sweet is the whispered music of yon pine which sings beside the water, and sweet thy music, herdsman.' Cf. Terent. Maurus, l. 129:

'Dulce tibi pinus submurmurat, en tibi pastor,
Proxima fonticulis, et tu quoque dulcia pangs.'

ἄδύ τι τὸ ψιθύρισμα *συρίσδεις* = ἄδύ τι ἐστὶ τὸ ψιθύρισμα ὃ *συρίσδεις*. *τις* is not often added to a predicative adjective referring to the object when the object has the article, but cf. Lycurgus, § 101 *ἀνυπέμβλητον τινὰ δεῖ τὴν εὐνοίαν ἔχειν*.

3. *συρίσδεις* = *συρίσδεις*. For the application of the word to wind in trees, cf. Longus, iii. 24 ὁ μὲν ἐσύριζεν ἀμυλλώμενος πρὸς τὰς *πίτυς*. 'The pines sing overhead' (Kingsley). Lucian, V. H. ii. § 5 ἀπὸ τῶν κλάδων κινουμένων *τερπνὰ μέλη ἀπεσυρίζετο* *λοικοῦτα τοῖς αὐλήμασι τῶν πλαγίων αὐλῶν*.

μετὰ Πάνα, 'second to Pan alone.' Eurip. *Troad.* 218

τάδε δεύτερά μοι μετὰ τὰν ἱερὰν
Θησέως ζαθέαν ἔλθειν χάραν :

Propert. ii. 3. 32 'post Helenam forma secunda.'

5. *τέ = σε* a form known elsewhere only in grammarians, but restored by conjecture in v. 14.

καταρρεῖ comes over to thee (from what he leaves). The three prizes are arranged in order of value.

6. *ἔστι κ' ἀμύλξης*: cf. Hesiod. *Op.* 591

καὶ βοὸς ὕλοφάγοιο κρέας μήπω τετοκνῆς
πρωτογόνων τ' ἐρίφων.

7. Note the careful correspondence of these five lines to the preceding. ἔδιδον to ἄδύ τι: μέλος to *μελίσσεται*: ὕδωρ to *παγαῖσι*: Μοῖσαι to Πάνα: γέρας to γέρας: and the arrangement of the prizes (l. 9, note).

ἔδιδον: sc. *καταλείβεται*, cf. xx. 27. The proposed explanation *ἔδιδον ἐστι ἢ τὸ ὕδωρ ἄδύ δὲν καταλείβεται* is highly artificial and awkward.

9. *οἶδα*: diminutive of *οἶς*, not the same as *οἶς* of l. 11, but as in 4-6 we had a descending scale of age, here we have an ascending order; 'the little ewe lamb—the stall-fed lamb—the sheep.' For the formation cf. *ἀμνίς*, *ἐρατρίς*, *οἰδοαμνίς*. The winners chose their prize, the next best left goes to the second competitor.

13. *ὧς*, 'where.'

τὰς δ' αἶγας: parataxis = 'while I tend thy goats'; cf. vii. 86.

15. οὐ θέμις... οὐ θέμις, see Introd. B *θέμις*—*fas*—law relative to heaven (Soph. *O. C.* 1556). The gods themselves rest at noon-day, and man may not break their repose; cf. Verg. *Georg.* iv. 402; *Ecl.* vi. 14; 1 Kings xviii.

17. *κεκμακώς*, 'wearied.'

18. *ποτὶ ρινί*. Herondas, vi. 37 *μὴ τὴν χολὴν ἐπὶ μνὸς ἔχ' εὐθύς*: *Iliad* xviii. 322 *δρμὸς χόλος*.

19. *δαίδες* = *δαίδεις*: 'Thou dost sing the "Sorrows of Daphnis," and surpass all others in the woodland song.'

20. *ἐπὶ τὸ πλεόν* is not equivalent to *εἰς ἄκρον* (as Haupt, *Opusc.* ii. 312, and editors take it), but expresses simply a degree definitely higher than that reached by others (*dist. ἐπὶ πλεόν*—a vaguer comparison). Cf. viii. 17 note; Xenoph. *Hellen.* iv. 7. 6 *ὥσπερ πένταθλος πάντῃ ἐπὶ τὸ πλεόν ὑπερβάλλειν ἐπειράτο*.

Ἰκεο, 'reached,' cf. *Odys.* viii. 198 *οὐτὶς Φαίηκων τόδε γ' ἴζεται οὐδ' ὑπερήσει*. The aorist is 'momentary'—an action present or habitual being vividly represented as completed at once and already passed. Cf. Aesch. *Eumenid.* 321:

*μάρτυρες ὄρθαι τοῖσι θανούσιν
παραγινόμεναι πράκτορες αἵματος
αὐτῷ τελείας ἐφάνημεν.*

22. *Κρανίδων*, 'Nymphs of the spring,' i.e. statues of them. Cf. Leonidas in *A. Pal.* ix. 326:

*Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ¹,
χαίροις, καὶ Νυμφῶν ποιμενικὰ ξάνα,*

and *A. Pal.* vi. 334:

*αἶλια, καὶ Νυμφῶν ἱερὸς πάγος, αἱ θ' ὑπὸ πέτρῃ
πίδακες, ἧ θ' ὕδασιν γειτονέουσα πίτυς.*

24. *τὸν Λιβύαθε*: cf. xxiv. 109; Demosth. *Meidias* 121 *Λυσίμαχος Ἀλωπεκῆθεν*.

25. *ἐς τρίς*: cf. ii. 43. In the following line *ἐς δύο πέλλας* = 'as much as two pails full' (not 'into two pails')—accusative of amount. Plato, *Laus* 704 b *ἀπέχει θαλάσσης γε ἡ πόλις εἰς τινὰς π' σταδίους*.

28. *ἀμφῶες*, 'with two handles.'

ποτόσδον, 'fresh from the graving chisel,' still possessing the scent of fresh cut wood. The bowl is a drinking-bowl (see *Odys.* ix. 346) not a milking-bowl.

29, 30. 'Above, about the lip twines ivy, ivy painted o'er with helichryse, and opposite (*κατ' αὐτόν*) the tendrils twist gay in their golden berries.'

κεκονιμένος: lit. 'dusted.' Does Theocritus mean that the 'dust' of the flower is scattered over the ivy ('the yellow lotus dust is blown'), or use the verb in a somewhat new sense? The general meaning is clear that ivy and helichryse are mingled.

κατ' αὐτόν, 'in a line with,' or 'opposite to.' Cf. xxiv. 12 (note): a second band of floral decoration round the base of the cup is meant. Those who change *κατ' αὐτόν* or take it in another sense than this leave *ὄψοι* (29) pointless. Cf. Vergil's description, *Ecl.* iii. 39; Nonnus, xix. 25:

*τοῦ περὶ χεῖλεος ἄκρον ἐπ' ἀμπελόεντι καρήνῃ
κισσὸς ἑλιξ χρυσέῃ δὲ πέριξ δαυδάλλετο κόσμῳ.*

¹ Cf. Theoc. i. 7.

32. ἐντοσθεν. Inside *these bands* (i. e. between) not 'inside the cup.' See two notes of Hiller and J. A. Hartung. The outside of the cup between the bands is divided into three fields:—the carving of the first represents a coquette, with two admirers; that of the second an old fisherman at his work; the third shows a vineyard tended by a little lad who, intent on his own pursuits, is robbed of his breakfast by a fox.

For the meaning of ἐντοσθεν cf. xvi. 95; Ap. Rhod. ii. 679 εἶσω πετράων, 'in between the rocks.'

τί: proclitic. For position cf. Soph. *Antig.* 159; Lysias, xxx. § 1 ἤδη ὁ ἄνδρες δικάσται, τινές.

θεῶν δαίδαλμα, 'a work as of the gods.' Callim. v. 94 γοερῶν ἄλτον ἀηδονίδων ἄγε βαρὺ κλαίονσα.

34. ἄλλοθεν ἄλλος, 'this side and that.' Ap. Rhod. iv. 951

ὥς αἱ νῆα θείουσιν ἀμοιβαδὺς ἄλλοθεν ἄλλη
πέμπε δι' ἡερίην ἐπὶ κύμασι.

35. ἄπτεται. Eurip. *Medea* 55 φρενῶν ἀνθάπτεται. There is a similar picture in Naevius (Cruttwell, *Specimens of Rom. Lit.* ii. 1. 1):

'Quasi pila

In choro ludens datatim dat se, ac communem facit,
Alii adnutat, alii adnctat, alium amat, alium tenet,
Alibi manus est occupata, alii percellit pedem,
Anulum alii dat spectandum, a labris alium invocat,
Cum alio cantat, attamen alii suo dat digito literas.'

36. γελᾶσα = γελῶσα. The former may be explained as due to an erroneous change of ω to α on the analogy of πρᾶτος... γλᾶσσα (= γλῶσσα, Herondas); but is more probably to be derived from a collateral form of the present γέλλω or γέλαμ. So we have ἴσαμι, 'I know' (hence ἴσασι, cf. xiv. 34), with a participle ἰσᾶς (Ahrens, *Dial. Dor.* p. 345). The masculine of γελᾶσα would therefore be γελᾶς not γελῶν.

38. κυλοιδιώντες, 'with hollow eyes.' Oppian, *Hal.* iv. 18 'love delights χρωτὸς τε παράτροπον ἄνθος ἀμερσαι ὅσσε τε κοιλῆναι.'

39. τοῖς δὲ μετὰ, 'next after them.' For this use of μετὰ with the dative cf. *Odys.* ix. 369 Οὐτὶν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἐτάροισιν: Theocr. xxv. 93; Quint. Smyrn. v. 64 τοὶ δ' ἐφέποντο αἰζηοὶ μετὰ τοῖσι.

τέτυκται: singular, because the two nouns joined by τε... τε form but one notion cf. ii. 7. Xen. *Symp.* iii. 4 ἀνδρεία καὶ σοφία ἔστιν ὅτε βλαβερά δοκεῖ εἶναι.

40. ἐς βόλον ἔλκει is 'hauling in his net for a catch.' Theocritus imitates (Hesiod) *Scut. Her.* 213:

αὐτὰρ ἐπ' ἀκταῖς
ῆστο ἀνὴρ ἄλιεύς δεδοκημένος· εἶχε δὲ χερσὶν
ἰχθύσιν ἀμφίβληστρον, ἀπορρίποντι ἑοικώς.

41. τὸ καρτερόν, 'with a man's whole strength,' see iii. 3 note. For ἐς cf. v. 98; St. Luke v. 4 χαλάσατε τὰ δίκτυα ὑμῶν εἰς ἄγαν.

42. ὅσον σθένος . . . γύλων, 'with all the strength of his limbs.' Ap. Rhod. ii. 591 ἐμβαλέειν κώπῃσιν ὅσον σθένος: and with verb expressed, Ap. Rhod. iii. 716 ὅσσον σθένος ἐστὶν ἐμεῖο.

45. τυτθὸν δ' ὅσσον, 'a little way.' The construction is like the Platonic ἀμηχάνως ὥς, &c., Phaedrus 263 d. Polit. 308 c οὐδαμῶς ὥς οὐ φήσομεν: Laus 782 a ἀμηχανὸν ἂν ὅσον γεγονὸς ἂν εἴη: Arist. Eccles. 386 ὑπερφῶς ὥς λευκοπληθὺς ἦν ἰδεῖν ἡκκλησία. The full construction would be τυτθὸν ἐστὶν ὅσον ἀπέχει. The verb is omitted and wherever possible the antecedent is attracted to the form of the relative. Cf. Herod. iv. 194 ἀφθονοὶ ὅσοι: Lucian, Alex. i. ὀλίγοις ὅσοις: A. Pal. xii. 227 βαυδὸν ὅσον παραβάς. Exactly similar is the use of οὐδεὶς ὅστις οὐ: οὐδένα ὄντινα οὐ, &c.

46. Cf. *Iliad* xviii. 561. πυρναίαις: *vid.* Liddell and Scott; the word is very doubtful here, even if it does bear the meaning of 'eating' or 'fit for eating.' We want some word descriptive of colour. περκαίαις (Briggs) is unlikely to have been displaced; it is a common word cf. *Odyss.* vii. 126. περκαίαις (Ribbeck) is possible, as a collateral form, cf. ἐρυθρός, ἐρυθραῖος, πελλός, πελλαῖος. Ahrens (*Philol.* vii. 410) favours πυρραίοις.

48. δὴ ἄλῳπτεκες ἂ μὲν . . . For the construction cf. *Odyss.* vii. 129:

ἐν δὲ δύο κρήναι ἡ μὲν τ' ἀνὰ κήπον ἅπαντα
σκειδνεται, ἡ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι.

Odyss. xii. 73; *Achill. Tat.* i. 3. 1 αἱ γὰρ μητέρες τῇ μὲν ἦν Βυζαντία. τῇ δὲ ἐμῇ πατρὶ Τυρία: Caesar, *Bell. Gall.* i. 53 'duae filiae harum altera occisa, altera capta est.'

49. ἐπὶ πύρρῳ, 'with designs on the wallet.'

50. οὐ πρὶν ἀνήσειν φᾶτί (= φησί), 'says she will not let the lad go.' Xen. *Hellen.* v. 2. 38 ὅτι οἱ Ὀλύνθιοι κατεστραμμένοι τὴν μείζω δύναμιν Μακεδονίας εἶεν καὶ οὐκ ἀνήσουσι τὴν ἐλάττω εἰ μή. Commoner is ἀφήσειν.

51. φᾶτί: of speechless things; Xenophanes, i. 5 αἶνος δς οὐποτε φησὶ προδώσειν: Catull. iv. 2 'Phaselus ille . . . ait fuisse navium celerrimus.' But in this picture, as in the first, the description reads more into the carving than can strictly be expressed. Cf. Verg. *Aen.* viii. 634 *sqq.*; Martial, viii. 51. 14 'Palladius tenero lotus ab ore sonat.'

πρὶν ἢ ἀκράτιστον, κ.τ.λ., is the MS. reading. In this ἀκράτιστον cannot be the verbal adjective from ἀκρατίζομαι or the accent would be oxytone, but must be a substantive—'breakfast'—cf. ἀμῆτος, τρυγητός (? τρύγητος): (1) Ahrens (*Philol.* vii. 410) takes it thus as a substantive, and explains the phrase as a metaphor from navigation, 'before the breakfast has been wrecked.' He supports this by Polyb. xx. 5. 7 ἐκάθισαν πρὸς τὸ ξηρὸν αἱ νῆες ('the ships grounded'); Diodorus, xi. 77 τῶν νῆων ἄφνω καθιζουσῶν ἐπὶ ξηρὰν τὴν γῆν. This explanation is rendered improbable by the weakness of the phrase, even if ἐπὶ ξηροῖσι can have this meaning. To say 'the breakfast has touched bottom' is far from saying 'the breakfast has been totally wrecked.'

(2) J. A. Hartung (reading ἀκρατισμὸν) takes the metaphor to mean 'before she has safely docked the breakfast'—καθίζειν, active. This is a good sense, but there is no evidence for

the phrase. (We might also change the metaphor and say, 'before she has safely landed the breakfast.') The question is whether ἐπὶ ξηροῖσι can possibly mean 'on dry land' in face of the fact that ξηρά (fem. sing.) and τὸ ξηρόν (sing.) are the standing phrases. Cf. also Thucyd. i. 109; viii. 105.

(3) Changing the accent to ἀκρατιστόν, verb. adj., the only explanation possible is 'before she set him down to starveling fare to get his breakfast.' ξηρός = 'wasted,' 'used up'; see Eurip. *Androm.* 637; Callim. vi. 113 οἶκον ἀνεξήρανε. The use of the verb. adj. is then strange and scarcely parallel even to Thucydides' μενετοὶ καιροί ('inclined to wait') bk. i. 142. 1.

(4) Interpreting ἐπὶ ξηροῖσι as in (3), we should get a good sense by substituting for ἀκράτιστον a verbal in -τος formed with ἀ-privativum. Nearest would be ἀκράστιστον, a non-existing word but formed regularly from κρασίζομαι, 'to eat green stuff.' Tr., 'Before she set him down to a starveling fare with not a bite of green stuff.'

[The explanation recorded in Liddell and Scott, 'having breakfasted on dry stuff,' i. e. 'having made no breakfast,' joins ἀκρατιστόν and ἐπὶ ξηροῖσι in a way that is hardly Greek; we should at least have ἀπὸ ξηρῶν.]

53. μέλεται : for μέλει. So in Soph. *Elect.* 74; Oppian, *Fisc.* i. 117 μέλεται δὲ οἱ οὔτι μόροιο τόσσον. Late authors play havoc with the forms and constructions of this verb.

54. περὶ πλέγματι. Verbs of rejoicing take ἐπὶ not περί, with dative, in Classical Greek. περί here expresses not only joy at his work, but 'joy engrossed in his work.'

56. αἰολικόν τι θέαμα, 'a dazzling sight.' αἰολικόν is a collateral form of αἰόλον (see a note by the editor in *Classical Review*, July, 1896); cf. Schol. k αἰολικόν, ἀπατητικόν, ποικίλον, Αἰολίζειν γὰρ τὸ ἀπατάν. So Ap. Rhod. i. 765, perhaps in imitation of this:

κείνους κ' εἰσορῶν ἀπέοις, ψεύδοιό τε θυμόν,
ἐλπόμενος πυκινὴν τιν' ἀπὸ σφείαν ἑσακοῦσαι
βάξιν, ὃ καὶ θηρόν περ' ἐπ' ἐλπίδι θηήσαιο.

57. πορθμεὶ Καλυδωνίῳ : a coaster from Calydon to Sicily; not from Calydon to Peloponnesus. πορθμεὺς is used of one making a long voyage in Herod. i. 24 (Sicily to Corinth); in Lucian, *V. H.* ii. 29, of the pilot who brought Lucian home from the μακάρων νῆσοι. The objection should not have been raised that the word is only used of a ferryman across a strait. The v. l. of the Scholiast, πορθμῆι Καλυδνίῳ, is interesting. Calydnæ is the name of a group of islands near Cos. The reading is apparently due to some critic who wished to fix the scene of the poem in Cos, not Sicily. πορθμῆι is however not a Theocritean form, and ll. 24 and 65 speak emphatically for Sicily.

60. πρόφρων, 'with all my heart.'

ἀρεσάιμαν, 'would fain please thee'; cf. xvi. 67, note.

62. κερτομέω, 'I do not mock,' i. e. I do not say what I do not mean. Soph. *Philoc.* 1235:

ΟΔ. πότρεα δὴ κερτομῶν λέγεις τάδε;
ΝΕ. εἰ κερτόμησις ἐστὶ τάληθ' ἔλεγιν.

63. τὸν ἐκλελάθοντα: accent and sense mark this as a *present*, not an aorist form. Homer has a causal reduplicated aorist; cf. *In Aphrod.* 40 Ἥρῃ ἐκλελαθούσα, 'making to forget Hera.' The form used here would seem to belong to the number of presents formed from the perfect stem, of which Theocritus has several: πεπόνθω (x. 1), δεδοίκα (xv. 58). So κεκλήγοντες, ἐμέμικον, *Odys.* ix. 438; τετύποντες, Callim.; ἐπέφυκον, Hesiod. Naturally we should have λελήθω: the stem is shortened as in λελακία (λεληκίως), ἱκνία (ἱοικίως), σεσαρνία (σεσηράς), &c. It is immaterial whether we take the verb as causal or neuter. If the latter, cf. Horace's 'oblivioso Massico'; Ovid, *Fast.* iv. 341 'furiosa tibia.'

64. The refrain as used here and in *Idyll* ii is said to be specially characteristic of Sicilian poetry. So in the drama it is frequent in Aeschylus (*Agam.* 117 sqq.; *Choeph.* 955; *Eumenid.* 1016; *Persae* 665, &c.). But it is found in all ages and all languages in varying forms, cf. Aristoph. *Birds* 1731; *Peace* 1334. In Hebrew, in the Psalms, 'For His mercy endureth for ever.' In Latin, Verg. *Ecl.* viii. 21; the *Pervigilium Veneris*, 'Cras amet qui numquam amavit, quique amavit cras amet'; Catull. 61, 62; and in direct imitation of Theocritus, Bion, *Epit. Adon.* αἰάσω τὸν Ἀδωνιν . . . ἐπαϊάσουσιν ἔρωτες: Auctor, *Epit. Bion.* Ἀρχετε Σικελικαὶ τῷ πίνθεος ἀρχετε Μοῖσαι. In English it appears especially in the ballad.

65. δδεῖα = ἡδεῖα, the Ionic form, cf. *Odys.* xii. 374. The variant δδ' ἄ besides lacking good MS. support spoils the rhythm and is weak.

66. Cf. Verg. *Ed.* x. 9; Milton's *Lycidas*:

'Where were ye, Nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?'

67. Πίνδω: sc. κατὰ τέμπεα, the last word being used in the general sense of valleys.

68. εἴχετε, 'were ye dwelling in.' Aesch. *Eumenid.* 24 Βρόμος δ' ἔχει τὸν χῶρον. So *teneo* in Latin, Verg. *Aen.* vi. 788 'omnes suprema alta tenentes.'

'For neither were ye playing on the steep,
Where your old bards, the famous Druids, lie;
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream.'

Lycidas.

72. χῶκ δρυμοῖο = καὶ δ' ἐκ, 'the lion in the thicket'; the double crasis as in 109 χῶδωνις. The Scholiast has a delightful variant ἂν ἔκλαυσε, and note: 'There were no lions in Sicily. If there had been they would have wept!'

77. Hermes first, who according to the legend was father of Daphnis, then the herdsmen, seeing Daphnis' misery, come in pity to know the cause. ἀπ' ὄρεος, 'from the hill.' The article is omitted as in ii. 36; vii. 74; i. 140.

78. ἐράσαι: from ἐράομαι a rare middle form of ἐράω cf. ii. 149; Bion x. 9 ἀλλ' ἐράω· καλὸν δέ τ' ἐρασσάμενῳ συνεράσθαι (al. συνέρασθαι); Constant. Anacreont. i. 75 παρὰ θῶν' ἀλὸς βαδίζειν

πολιῆς τανὺν ἐρῶμαι (Hiller). The use of the middle for the active is common in Alexandrian Greek. Theocritus himself has σκοπιάζεται (iii. 26), ἀρτίζοντο (xiii. 43), ποτελέξατο (i. 92), ἐτινάξατο (xxii. 185), and others; see Legrand, *Étude*, p. 229.

81. τί πάθοι. Note that while the use of the optative in dependent statements is confined to Attic Greek and Herodotus, the use of this mood in dependent questions is universal.

Πρίηπος. Priapus comes in a different mood; knowing the reason of Daphnis' misery, and the object of his love, he taunts him for not giving himself up to the love which might be his.

82. τί τὸ τάκεαι, ἃ δέ τε, κ.τ.λ., 'why dost thou sit pining while the maid hastens through all the springs and all the groves'—begin dear Muse, begin the woodland song—'seeking thee. Ah! thou art feckless and a fool in love. Thou art no neatherd as thou wast called, but a sorry goatherd, who can do no better than mope and pine for what he is not; thou hast the girls gay before thee, and all thou dost is to mope and pine.' The key to this difficult passage is right understanding of (1) δύσερως, not 'perdite amans,' as most translate, but, as the Scholiast explains, οὐκ εἰδὼς ἐρᾶν: cf. δύσθυμος. (2) τάκεται ὀφθαλμούς = 'you pine and hold aloof from the pleasure you might have, because you are too mawkish or prudish to go and enjoy yourself,' i.e. here you are in love, the girl is seeking you, and for a silly vow you waste your life away instead of taking the good things offered.

δὲ τε joins the sentence closely to the preceding, so that here τί τὸ . . . ἃ δέ τε is equivalent to the Attic τί σὺ μὲν τῇκει ἡ δὲ κόρη . . . φορεῖται cf. xxiv. 38; xv. 120; *Odys.* vi. 108 βεῖα τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι. The ordinary punctuation of these lines would make δέ τε couple two sentences of dissimilar form contrary to the right use of the particles.

85. ζάτω: an Aeolic form = ζατούσα. The interposition of the refrain verse adds to the emphasis of the word.

86. αἰδόλω ἄνδρϊ: cf. vi. 7; Longus, iii. 18 ἄγροικος καὶ αἰδῶλος. The word is used contemptuously.

88. ἔγεντο, 'that he was not born.' *Odys.* viii. 311 οὐνεκ' ἔγωγε ἡπιδανὸς γενόμεν. This syncopated form occurs first in Hesiod; then frequently.

92. ἀλλὰ τὸν αὐτῶ. 'But continued on his bitter way of love, and continued thereon to the end of fate—begin ye Muses—but Aphrodite came.'

αὐτῶ (not αὐτῷ) according to the Epic use. Monro, *Hom. Gram.* § 252; Tyrtæus, x. 3 τὴν αὐτοῦ προλιπόντα πόλιν.

93. ἄνυ: note the tense. It is not finished but 'journeyed along'; cf. *A. Pal.* vii. 316 ἡ μὴ τὴν ἀνύσεις τελέσαις ὁδόν.

καί: Herod. i. 124 ποίει ταῦτα, καὶ ποίει κατὰ τάχος.

95. γε μάν: strongly adversative. 'But ere he reached the end Aphrodite also came, smiling with kindly heart, hiding her smile, but feigning dire wrath.' Much unnecessary trouble has been caused here by a misunderstanding of the situation. Venus has tormented Daphnis rather in jest than earnest of revenge; she makes pretence of anger and is in heart kind to

him and would save him from destruction if only he will confess his love (cf. 139). *ἄδεῖα* is therefore not 'glad at Daphnis' plight,' but 'kind' as in Soph. O. T. 82. For *λάθρῃα* cf. Soph. *Philoct.* 1272 *πιστός, ἀτηρὸς λάθρῃα*. *ἀνέχοισα* not 'restraining' as most editors translate, ruining the sense, but 'keeping up'; cf. Eurip. *Medea* 482. With the whole cf. Nonnus, *Dion.* xxxiv. 303 *εἶχε νόον γελῶντα, χόλον δ' ἀνέφηνε προσώπῳ*. In 95 *ἄδεῖα* is to be construed closely with *γελῶσις*: cf. Pindar, *Pyth.* viii. 12 *τραχεῖα ὑπαντιάξαισα* and Aesch. *Eumenid.* 223 *πράσσουσιν ἡσυχαιτέρῃ* as if it were an adverb. To construe δ *Κύπρις ἄδεῖα καὶ γελῶσις* is unnatural.

97. *κατεύχο*, 'vowed.' *λυγξεῖν*: a metaphor from wrestling; cf. Lucian, i. 249 *τοὺς μὲν ἄλλους θεοὺς κατηγωνίσω ἅπαντας*.

101. *νεμεσσοτά*: probably 'vengeful.' In Homer of persons = 'revered.'

102. 'Sith thou dost mark that all my suns are set,
Daphnis shall be a bane to Love even in death.'

Daphnis feels that the struggle is over for him, and that death is the price of his resistance. He takes Venus' words in l. 98 as spoken in earnest; hence his bitter cry against her cruelty, and vow of further battle.

δεδύκεν: infin. from *δεδύκω* cf. 63. For the metaphor cf. Livy, xxxix. 26 'elatus deinde ira adiecit, "nondum omnium dierum solem occidisse."'

105 sqq. *ὃ λέγεται*. 'Where the *herdsman* is said to have won Cyprius, get thee to Ida, get thee to Anchises; there are pleasant spots enough; Adonis too is ripe for thy love, for he too is a *herdsman* and hunts the beasts of the field. Then hie thee and stand before Diomedes and say, I have conquered the *herdsman*, Daphnis; fight thou with me.' The italicized words give the key to the sense. Venus has, thinks Daphnis, boasted of her unbroken victories. He retorts in bitter scorn, 'Thy victories have been gained over poor shepherd folk in soft places—over Anchises, Adonis, Daphnis; but remember that thou art not invincible, but fled from Diomedes. Go then and win thy easy triumphs; then in the strength of them challenge a stronger foe on the battlefield and be disgraced, and boast no more.'

There are many difficulties in the detail of the lines; in line 106 *τηνεί δρύες, ὧδε κύπερος* (the MS. reading) gives a pointless antithesis. In the parallel passage v. 45 *τοῦνεί δρύες, ὧδε κύπερος* the two together form a pleasant spot. There is no comparison of the merits of the two. As therefore *τηνεί* appears here in place of *τοῦνεί* of v. 45 it is probable that *ὧδε* has wrongly displaced the real word. I have accordingly substituted *ἐνθα*. This is supported by a passage in Plutarch, *Quaest. Nat.* 36, quoted in Ahrens' edition.

l. 107 is probably merely interpolated from *Id.* v. *loc. cit.* So arranged the text will fall into pairs of verses, divided by the refrain.

l. 110 is rejected by many editors, but without need. It is partly repeated from v. 107, but such partial repetitions are common in Theocritus.

In l. 112 *αὐθις* = not 'a second time,' but 'after that'; cf.

Demosth. *Phil.* i. 13 μετὰ ταῦτα Πύθων, πάλιν Ποτεΐδαιαν, Μεθώνην αὖθις: Soph. *O. T.* 1403. See further *Class. Review*, July, 1896.

115. Θῶες: the lengthening of the syllable is justified by the pause and stress of the verse, cf. viii. 65; vi. 22, &c. With this farewell of Daphnis cf. Soph. *Phil.* 936-939:

ὦ λιμένες, ὦ προβλήτες, ὦ ξυνουσίαι
θηρῶν δρείων, ὦ καταρῶγες πέτραι,
ὑμῖν τὰδ', οὐ γὰρ ἄλλον οἶδ' ὅτ' αὖ λέγω,
ἀνακλαίομαι παρούσι τοῖς εἰσθόσιν,

and *ib.* 1453.

118. Θύμβριδος. The spelling is uncertain in the MSS. both here and in Servius on *Aen.* iii. 500 who mentions this as 'fossam circa Syracusas' (k has *θύμβριδος*, p *θύβριδος*, Serv. *loc. cit.* Thibrin or Ybrin). It is doubtful whether Servius' description of the place as 'fossa' is correct. The context does not favour it, but points rather to a well-watered valley. Whatever it was it seems to take its name from Apollo Thymbraeus.

120. Daphnis in these two lines merely proclaims himself aloud to the Nature to which he has bidden farewell. The couplet is not a sepulchral inscription as is Vergil's adaptation, *Ecl.* v. 43, for if so to whom would Daphnis commend the duty of writing the epitaph? He has refused communication with his fellow men.

123 *sqq.* Daphnis calls finally on Pan, the herdsmen's god, and delivers to him his shepherd's pipe.

Λυκαῖω: Mount Lycaeus in south-west Arcadia, on the boundaries of Elis.

τύ γε. The pronoun is used thus in either of two alternative clauses, without special emphasis; cf. Herod. ii. 173 λάθαι ἂν ἦτοι μανείς ἢ ὁ γε ἀπόπληκτος γενόμενος. Conversely in first clause, *Odyss.* iv. 821; in both, *Odyss.* viii. 488.

ἐνθ' = ἐνθε = ἐλθέ.

125. 'Ελίκας, 'and leave the tomb of Helice and the high cairn of Arcas.' Arcas was son of Callisto, translated to the heavens, and made into the constellation 'Ελίκη (The Bear). Callisto was daughter of Lycaon. Λυκαονίδας therefore = 'grandson of Lycaon,' not 'son of.' These tombs are described by Pausanias viii. 35 τάφος Καλλιστοῦς χῶμα γῆς ὑψηλόν, δένδρα ἔχον πολλά: cf. viii. 9. 2 πρὸς δὲ τῆς Ἥρης βωμῇ καὶ Ἀρκάδος τάφος τοῦ Καλλιστοῦς ἐστί. Meineke maintains that the name Helice is only used when the constellation is meant. If it were necessary to find two instances of every usage in Greek a parallel might be quoted from Callim. i. 41 νίανοι Λυκαονίης ἀρκτοῦ.

129. ἐκ κηρῶ: join with μελίπνουν: honey sweet with its fragrant wax.

ἐλκιδάν has gerundival force; 'that can be moved across the lip,' not 'curved to fit round the lip.' See Jebb, Appendix to *Oed. Tyr.* p. 298; cf. *γεντός, ρηκτός*, &c., Monro, *Hom. Gr.* § 246. 2.

130. Αἰδαν: one of the few instances of a neglect of the 'rule' of the bucolic caesura in the pastoral idylls. The effect is to give the line a sudden heavy cadence, suited to the sense.

132. Daphnis is dead; let all nature change and go awry to show his loss. Conington (on *Ecl.* iii. 89) is hardly right in regarding the lines as a *curse* invoked by Daphnis.

134. ἐναλλα, 'and let all change'; cf. Ovid. *Trist.* i. 8. 5 'Omnia naturae praepostera legibus ibunt.' Vergil seems to have mistranslated the line: *Ecl.* viii. 58 'omnia vel medium fiant mare,' taking ἐναλλα as = ἐνάλια. The line is however of doubtful authenticity. It breaks the here regular arrangement of four-line strophes; and among the specified changes the general πάντα ἐναλλα is weak.

135. ἄλκοι, 'worry.' Herod. i. 140 ἐλευσθῆναι ὑπὸ κυνῶν: cf. the proverb δ νεβρός τὸν λέοντα, Lucian, *Dial. Mort.* viii. 1.

136. κῆξ ὀρέων, 'and let the owls cry to the nightingales upon the hills,' i.e. cry in rivalry.

140. ἔβα ῥόον, 'went down to the stream of death.' ῥόον is accus. of motion to; cf. xiii. 29; xxv. 141.

141. A favourite form of 'closing line' in Theocritus, divided into two rhythmic parts, balanced, and antithetical; see *Introd.*, and cf. i. 126; xv. 86; xiii. 7, &c.

145. ἐς ὕστερον . . . φσῶ: an echo of the ending of the Homeric hymns; e.g. *h. Demet.* 495 αὐτὰρ ἐγὼ καὶ σείω καὶ ἀλλης μνήσομ' ἀοιδῆς.

147. ἀπ' Αἰγίῳ ἰσχυάδα, 'figs from Aegilus.' For construction cf. xxiv. 111; ix. 34; Aesch. *Eumenid.* 183; Arist. *Acharn.* 146 ἀλλὰντας ἐξ Ἀπατουρίων: ib. 192 πρεσβέων ἐς τὰς πόλεις.

Αἰγίῳ. Theocritus probably means Aegilia in Attica, where figs of special excellence were grown, and calls the place by the name of its eponymous hero Aegilus (Hiller).

150. Ὠραῖν. The Hours are the givers of all beauty and fragrance, cf. xv. 104; cf. a fragment of the Cypria quoted by Athenaeus (xv. 682 d)

εἶματα μὲν χρὸς ἔστο τὰ οἱ Χάριτες τε καὶ Ὠραὶ
ποίησαν καὶ ἔβαψαν ἐν ἀνθεσιν εἰαρινοῖσιν,
οἷα φέρονσ' ὦραι, κ.τ.λ.:

Pindar, *Nem.* viii. 1.

151. Κισσαίθα: name of a goat.

αἱ χίμαιραι. The article with the nom. plural is not uncommon in place of vocative; cf. v. 100; Arist. *Clouds* 601. With singular, iv. 45, note. So in Shakespeare:

'The jewels of our father, with washed eyes
Cordelia leaves you.'—*King Lear*, i. 1. 263.

II.

I have discussed the literary aspects of this poem in the Introduction, p. 32.

Vergil imitates it in the eighth eclogue, but with singular lack of taste makes of it merely an 'amoebean exercise' put into the mouth of a shepherd, Alphesiboeus, thereby destroying all the pathos of the original! Horace (*Epode* 5) has a few

verbal resemblances, but the spirit of his work is utterly different, as presumably was that of Sophron's mime, from which Theocritus is said by the Scholiast to have borrowed the form of the poem.

Nearer to Simaetha in the pathos of loneliness, than any previous creation of Greek literature, is the nameless speaker in Mr. Grenfell's 'Erotic Fragment.' Cf. the following fragments: *ὀδύνη μ' ἔχει δταν ἀναμνησθῶ ὥς με κατεφίλει ἐπιβούλως μέλλων με καταλιμπάνειν . . . ἄστρο φίλα καὶ συνερώσα πότνια νύξ μοι παράπεμψον ἔτι με νῦν πρὸς δν ἡ Κύπρις ἐγδοτον ἄγει με καὶ ὁ πολὺς ἔρως παραλαβάν' συνοδηγὸν ἔχω τὸ πολὺ πῦρ τὸ ἐν τῇ ψυχῇ μου καίόμενον . . .* Nearer still in spirit is a modern Greek *love chant* which Mr. Andrew Lang quotes (Intr. to Trans. p. xvi): 'Bright golden Moon that now art near thy setting, go thou and salute my lover, that stole my love and kissed me, and said, "never will I leave thee." And lo, he has left me like a field reaped and gleaned, like a church where no man comes to pray; like a city desolate. Therefore I would curse him, and yet again my heart fails me for tenderness. Nay even so I will lay my curse upon him, and let God do even as he will, with my pain and with my crying, with my flame and mine imprecations.'

The date of the idyll is before 264, as is to be gathered from line 115. The Philinos there mentioned is no doubt Philinos of Cos, winner of the Stadium at Olympia in 264, 260. From the manner in which Philinos is spoken of it is obvious that he had not attained pan-Hellenic fame (cf. Wilamowitz-Moellendorf, *Aratos von Kos*, p. 184).

From this and from the mention of the *Myndian* Delphis, i.e. from Mynda in Caria, the scene of the idyll is determined as Coan.

1. *δαφναί*: see on l. 11.

Thestylis. The writer of the Greek argument says that Theocritus *τὴν Θεστυλίδα ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε Μίμων*, apparently meaning that while in Sophron there was dialogue between women in Theocritus *Thestylis* is a mute, and that this is *ἀπειρόκαλον* (see Jahn. *Hermes* 2). The literary criticisms of the Scholiasts are not as a rule very acute; this one is no exception. *Thestylis* is needed to make the opening of the poem more than idle talk; what place there could be for speech on her part let the Scholiast see.

2. *τὸν κελῖβαν*. The cauldron in which the magic brew was made; cf. *Macbeth*, iv. 1. 11.

φοινικέφ. Crimson was especially associated with magical rites; cf. Lysias, vi. 52 *καὶ ἐπὶ τούτοις ἱέρειαι καὶ ἱερεῖς σπάντες κατηράσαντο πρὸς ἐσπέραν καὶ φοινικίδας ἀνέσεισαν κατὰ τὸ νόμιμον τὸ παλαιὸν καὶ ἀρχαῖον*.

οἶδς ἄωφ: fine wool (the original Homeric sense, *Iliad* xiii. 599; of linen, *Iliad* ix. 661; contra, Theocr. xiii. 27).

3. *τὸν ἐμὸν βαρὺν εὖντα φίλον . . . ἄνδρα*, 'my cruel sweet lover.' The pathos is spoilt by making φίλον predicate; cf. Eurip. *Phoenissae*. 1446 *φίλος γὰρ ἐχθρὸς ἐγένετ'*, ἀλλ' ὅμως φίλος; and Catullus' 'Odi et amo.'

ὥς, 'since,' not 'in order that'; cf. l. 9 note.

καταθύσομαι: cf. ll. 10, 159. There is no variant in the MSS., and on l. 159 Schol. k has καταθήσω φησὶν αὐτὸν τοῖς φαρμάκοις (a clear proof that he did not read καταθήσω). καταθήσομαι is generally read in all three places from a 'restoration' of the Scholiast here by Toup — falsely. καταδέω is the usual word for 'binding by magic' (cf. κατάδεσμος, κατάδεσις), and would never be changed to the unusual καταθύσθαι. The word must = ἐκ θυῶν καταμαγεύειν, 'charm by fire magic,' and is supported by Aesch. *Eumenid.* 328:

ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος . . .
ὕμνος ἐξ Ἑρμύων
δέσμιος φρενῶν.

4. δωδεκαταῖος ἀφ' ὧ τάλας. The twelfth day is frequently mentioned as critical; *Odys.* ii. 374, iii. 391; *Ap. Rhod.* i. 1079. Tr., 'Who hath not been near me, for twelve days since'; cf. l. 157. The full construction would be δε μοι οὐδέποτε ἴκει — δωδεκαταῖος (ἔστιν) ἀφ' ὧ ἴκει. In l. 157 νῦν δὲ τέ νιν οὐδέποτε εἶδον — δωδεκαταῖος (ἔστιν) ἀφ' ὧτε εἶδον. For ἀφ' οὗ added to these adjectives in -αῖος, cf. Xen. *Hellen.* v. 3. 19 ἐβδομαῖος ἀφ' οὗ ἔκαμην ἐτελεύτησε: Lucian, *Halcyon* 5 τὰ πεμπταῖα ἐκ γενετῆς βρέφη. 'Time since which' is constantly expressed in Greek by a parenthetical πολλὸς χρόνος ἐξ οὗ, cf. Isocrates, 91 δ οὗτοι γὰρ ἀρχοντες τῶν Ἑλλήνων οὐ πολλὸς χρόνος ἐξ οὗ κατὰ γῆν καὶ κατὰ θάλασσαν: Soph. *Ajax* 600 (Lobeck, *ad loc.*). Here that form of expression is personalized; Eurip. *I. T.* (e conj. Heath):

χρόνιοι γὰρ ἤκουσ' οἷδ' ἐπεὶ βαίμως θεῶς
Ἑλληνικαῖσιν ἐξεφονίχθη βροαῖς.

For τάλας see Ahrens, *Dial.* ii. 174.

5. ζοοί. The plural masculine is used by a woman referring to herself. Eurip. *Androm.* 357:

ἐκόντες οὐκ ἄκοντες, οὐδὲ βάμιοι
πίτνοντες αὐτοὶ τὴν δίκην ὑφέρομεν.

6. θύρας. The -ας (Doric acc. plural) is lengthened in arsis cf. viii. 65, vii. 104. The plural would not be used in Classical Greek of a house door; but cf. Lucian, *Dial. Mort.* ix. 2. (Cobet reads θύραν.)

ἀνάρσιος, emphatic by its position, and almost amounting to a curse. Cf. the Homeric νήπιος . . . σχέτλιοι: *Ap. Rhod.* i. 1303:

εἰ μὴ Θρηκίοιο δῶω νῆες Βορέας
. . . ἐρητύεσκον ἔπρασιν
σχέτλιοι· ἧ τέ σφιν στυγερὴ τίσις ἔπλετ' ὀπίσσω.

7. See on iv. 6; cf. xxii. 168 and Demosth. *De Fals. Leg.* § 21 εἶπε δὲ τοιοῦτους λόγους ὥσθ' ἅπαντας ἐμὰς λαβὰν ᾤχετο, 'he carried you away with him.'

9. ὥς νιν ἴδω, καὶ μέμφομαι. μέμφομαι is parallel with βασθεῖμαι: it cannot be taken as dependent on ὥς, 'in order

that I may blame,' since there is no instance of *ὥς* with the fut. ind. in a purely *final-adverbial*-sentence. The apparent instances are all to be taken as noun clauses (as *ὥς* and fut. indic.) dependent on the main verb. Lucian, *Βίων Πράσις* 1 *κοσμήσας ὥς φανούνται*: Lysias, *xx.* 23 *παρεσκεύασαν ὥς ἂν εἴημεν*: Arist. *Frogs* 1121:

καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέφομαι
ὥς . . . βασανιῶ.

In all there is expressed or implied a notion of 'striving' or 'precaution' (see Sonnenschein, *Syntax*, 369 a, and additional examples in Liddell and Scott, *ὥς*, B. 2. b).

10. *ἐκ* θύειω, will enchant him by fire magic; Ap. Rhod. iii. 845. *ἐκ* expresses the source of the spell, and is more graphic than would be the dative (of instrument). Siph. O. C. 848:

οὐκουν ποτ' ἐκ τούτων γε μὴ σκήπτρου ἐτι
δοιοιρήσεις.

11. *ποταείσομαι ἄσυχᾳ, δαῖμον*: altered by Kiessling and subsequent editors to *ἄσυχῃ δαίμον*. But the sense is not 'submissa voce tibi, Luna, dolores meos conquerar' (Meineke); but 'I will sing my invocation in a hushed voice of awe.'

Nor has *δαῖμον* been rightly understood. Simaetha is not addressing the moon as the peaceful goddess of night but the daemon of magic; the counterpart in heaven of Hecate in hell. Lines 14-16 are this very incantation addressed to the 'diva triformis,' Hecate. Cf. Lucian, *Νεκρομαντ.* 465 *βῆσιν τινα μακρὰν ἐπιλέγων ἦν οὐ σφόδρα κατήκουον*. *ἐπίτροχον γάρ τι καὶ ἄσαφές ἐφθέγγετο πλὴν ἔφκει γέ τινας ἐπικαλείσθαι δαίμονας*: ib. 466 *τὴν ἐπαυδὴν ἐκείνην ὑποτονθορύσας*: cf. ib. 469.

In the magic formulae preserved to us we have constant invocations of the *νεκυδαῖμον*, 'demon of the dead' (Brit. Mus. Papyrus XLVI) *νεκυδαῖμον ὅστις εἴ, παραδίδωμι σοὶ τὸν δαίνα ὥς μὴ ποιήσῃ τὸ δαίνα πρᾶγμα*: Paris Pap. Z. 1496 (see E. Kuhnert, *Rhein. Mus.* 1894, p. 37) *ὀρκίζω σε νεκυδαῖμον κατάδησον τὴν δαίνα φιλοῦσαν, ἐρώσαν*.

The Magic Ceremonial of Id. II.

Throughout the first part of the poem Theocritus reproduces accurately the rites and symbolisms of the two branches of 'Fire magic' and 'Philtro-Witchcraft' (classed generally in l. 1 under (a) *δάφνα*, (b) *φίλτρα*).

(1) In 'fire magic' some quickly burning substance (*ἄλφιστα*, 18; *δάφνα*, 23; *κηρός*, 28; *πίτυρα*, 33) or some relic (*κράσπεδον*, 53) was taken as a symbol of the object of the charm, and consumed in the fire while a charm or curse was pronounced, that as the symbol consumed so might the person consume (see ll. 21, 26, 31). So the Paris Pap. Z. 1496 foll. gives a form of charm to be used with *ζμύρνα*—myrrh—and fire. *Ἀγωγὴ ἐπὶ ζμύρνης ἐπιθυομένης . . . πέμπω σε πρὸς τὴν δαίνα τῆς δαίνα . . . ἵνα μοι ἄγῃς αὐτὴν . . . εἰ κοιμάται μὴ κοιμάσθω ἀλλ' ἐμὲ μόνον τὸν δαίνα κατὰ*

ροῦν ἐχέτω, ἑμοῦ μόνον ἐπιθυμεῖται, ἐμὲ μόνον στεργέτω (cf. Theocr. ii. 44-46) ἐφορκίζω σε ζυῖρνα κατὰ τῶν τριῶν ὀνομάτων ἀνόχω ἀβράσας τρω—ὡς ἐγὼ σε κατακάω καὶ δυνατὴ εἰ οὕτω ἦς φιλῶ καταΰκωσον τὸν ἐγκέφαλον (ll. 26, 29) ἔκκανσον καὶ ἔκστρεψον αὐτῆς τὰ σπλάγχνα, ἔκστασον αὐτῆς τὸ αἷμα ἕως ἂν ἔλθῃ πρὸς ἐμέ. Or an old German charm: 'Schrieb auff ein weyss glas dyse wartt . . . und leg das glas zu dem feure, und sprich dise wartt: Als hayss das glas ist als hayss sy der N nach mir' (quoted by Kuhnert *loc. cit.*).

The object burned might be made into a rough image of the person, but there was no need for this. Althaea wrought the doom of Meleager by burning a log of wood identified with him.

καὶ ἐτε δαυδαλέας
ἐκ λάρνακος ὠκύμορον
φίτρὸν ἀγκλαύσασα· τὸν δὲ
μοῖρ' ἐπέκλωσεν τότε
ζῶας ὄρον ἀμετέρας ἔμμεν.—Bacchyl. v. 140.

(2) Charms without fire were (1) potions (l. 58); (2) spells wrought by herbs possessing occult virtues (θρόνα, 59: ἱππομανές, 48'), or by representative objects acting by sympathy, Brit. Mus. Papyrus XLVI = Cambr. Antiq. Soc. Publication, ii. § 3 παραδὸς τὸν κλέπτην τὸν κλέψαντά τι· ὅσον κρούω τὸ οὐάτιον (a rough drawing) σφύρη ταύτῃ δ' τοῦ κλέπτου ὄφθαλμὸς καὶ φλεγμαινέσθω ἀχρι οὗ ἂν αὐτὸν μηνύσῃ: cf. the use of the ρόμβος, Theocr. ii. 30.

14. Cf. Ap. Rhod. iii. 1210 Βριμὼ κυκλήσκειν Ἑκάτην ἑπαργὸν δέδλων: cf. *ib.* 860.

15. 'Making these spells as potent as those of Circe'; brachylogical comparison. Herod. ii. 134 πυραμίδα δὲ οὗτος ἀπελίπετο πολλὰ κλάττω τοῦ πατρὸς.

16. *Perimedeē*: Propert. ii. 4. 18 (if reading there is sound) 'Perimedeae gramina cocta manus.' Apparently the same as Agamede of *Iliad* xi. 740:

ξανθὴν Ἀγαμήδην
ἣ τόσα φάρμακα ἦδη ὅσα τρέφει εὐρεία χθών.

17. Ἵνυξ: the 'wryneck,' which was bound by the sorceress to a wheel, and spun rapidly in one direction (*ai taïs farmakiḥi gynaiḥin prosphiléis Ἵνυγες*, Dionys. *Paraph. de Avibus*, i. 23); then used of the wheel itself, *A. Pal.* v. 204 (Asclepiades?)

Ἵνυξ ἡ Νικοῦς, ἣ καὶ διαπόντιον ἔλκειν
ἄνδρα, καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,
πορφυρέης ἄμνου μαλακῇ τριχὶ μέσσα δεθεῖσα
τῆς Λαρισαίης ξείνια φαρμακίδος.

Lastly of any charm, Pind. *Ol.* iv. 35; Verg. *Ecl.* viii. 68 rather tamely 'ducite ab urbe domum, mea carmina, ducite Daphnim.'

18. ἄλφιστα . . . τάκεται. Here begins the use of the fire magic. τάκεται is rather strange with ἄλφιστα, but cf. Hesiod, *Theog.* 867 ὡς ἄρα τήκετο γαῖα σέλα πυρὸς αἰθομένοιο: cf. 861 καίετο

γαῖα (*κάεσαι* is given as v. l. in Scholiast, but is probably a mere gloss: *τάφεσαι*, Meineke, Frit. Hill.).

19. 'Whither are thy wits flown'; cf. xi. 72; Arist. *Ecl.* 156 *τάλαινα, τοῦ τὸν νοῦν ἔχεις*;

20. *ἦ βὰ γέ . . . τέτυγμαι*; a question suits the context better than an (aside) statement; but *ἦ βὰ γέ τοι* (MS.) is not used in interrogations.

τίν = σοί.

ἐπίχαρμα: (an object of) scorn; cf. xii. 11, note.

21. *πάσσο' ἄμα*, not *πάσσο', ἄμα καί*: cf. *A. Pal.* vi. 202 *ζώνην τοι ὁμοῦ καὶ τόνδε κύπασσιν*.

τὰ Δέλφιδος ὀστία. The meal is taken as a symbolical representation of Delphis, as the laurel and wax in 23, 28.

23. Verg. *Ecl.* viii. 83. For the chiasmus cf. v. 145. *ἐπὶ Δέλφιδι*, 'against Delphis'; cf. xxii. 134, 142; Propert. ii. 28. 35:

'Deficient magico torti sub carmine rhombi,
Et tacet extincto laurus adusta foco.'

24. *λακεῖ μέγα*, 'crackles loud.'

καπυρίσασα = καταπυρίσασα: intransitive 'catching fire.'

25. *οὐδὲ . . . εἶδομαι*. There is no stumbling-block in the use of the aorist here; 'the laurel burnt so quickly that we saw not even the ashes.'

26. *σάρκ' ἀμαθύνει*: 'so may Delphis waste his body in the flame (of love).' For the active form of expression cf. xxiv. 124; xv. 85, note.

28. *κηρόν*: not necessarily an image of Delphis in wax, as Horace, *Ep.* xvii. 76 'cereas imagines'; Ovid, *Heroid.* vi. 91 'Devovet absentes simulacraque cerea fingit.'

σύν δαίμονι, 'with the aid of the daemon'; *vid. supra* on ll. 11, 14. For *σύν* cf. vii. 12; *Iliad* xi. 792 *τίς δ' οἷδ' εἰ κέν οἱ σὺν δαίμονι θυμὸν ὀρίαις*, 'whether you would with the favour of God.'

30. *ρόμβος δ' ἡλίκος*: see note on l. 17; Horace, *Ep.* xvii. 7 'retro solve turbinem'; Ovid, *Fasti* ii. 575 'tum cantata ligat cum fusco licia rhombo' (Fritzsche).

30. *ἐξ Ἀφροδίτας*: cf. vii. 112; vii. 55 *ὀπτεύμενον ἐξ Ἀφροδίτας*. The preposition here expresses the agent, as in l. 7 the means.

33. *πίτυρα*, 'bran' is mentioned as used in mystic rights, though differently to this ceremonial, Demosth. *De Cor.* § 313. *θυσῶ*, not 'sacrifice' but 'burn'; cf. Excursus on l. 11 (first extract). The sense of the passage is well given by Wuestemann, 'furfures in ignem coniciam ut ad me revocem illum, te adiuvante, Hecate; tu enim firmissimum quodvis movere possis.'

τὸν ἐν Ἄϊδα κινήσεις ἀδάμαντα: *ἐν Ἄϊδα*, cf. i. 103. The dative *ᾧδᾳ* has no good MS. authority.

κινήσεις (k), 'thou could'st move.' The bare optative to express possibility in a main clause is common enough in Homer and all but Attic Greek; cf. *Odys.* iii. 231 *βεία θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάώσαι*. Ap. Rhod. i. 767 *δ καὶ δηρὸν ἐπ' ἐλπίδι θήησαιο*, *vid.* Index, s. v. Optative.

τὸν ἐν Ἄϊδα was altered to *ἀναιδῇ* by Taylor, whom most

of the modern editors follow. MSS., Scholia, and sense are against this.

τὸν ἐν Ἄϊδα δδάμαντα = the adamant in hell = the gates of hell; cf. Propert. v. 11. 4 'non exorato stant adamante viae'; Verg. *Aen.* vi. 552; Ovid, *Metam.* iv. 452 'carceris ante fores clausas adamante'; cf. v. 160. These are appropriately mentioned as yielding to the power of Hecate, queen of hell. Cf. also Lucian, *Νεκρομαντ.* 6 ἤκουον δὲ αὐτοῖς (the Zoroastrians) ἐπιδραῖς τε καὶ τελεταῖς τισὶ ἀνοίγειν τοῦ Ἄϊδου τὰς πύλας.

34. εἰ τί περ: cf. vii. 4.

35, 36. A sign that the invocation is answered is given by the barking of the dogs through the town; 'the goddess is at the cross-roads: sound the brass cymbal quickly.'

ἀνὰ πτόλιν, 'up through the town'; one dog starts barking, and the rest take it up in turn. κατὰ πτόλιν would = about the town.

ἄχα is not used elsewhere with an accusative of the thing struck (a cognate acc. of the sound made is common enough with all verbs of the kind, e.g. Soph. *Trach.* 871), but cf. Pind. *Ol.* x. 93:

δείδετο δὲ πᾶν τέμενος τερπναῖσι
θαλίαις.

The custom of striking gongs, &c. at eclipses still prevails as in ancient times (Tacitus, *Annals* i. 28); at Athens this tom-tom music was used in connexion with the rites of Persephone.

39, 40. *Vid.* *Intro.* The lines express beautifully the contrast between the calm of sea and air, and the wild unrest of the girl's heart; cf. Tennyson, *In Mem.* xi:

'Calm and deep peace in this wide air,
These leaves that redden to the fall;
And in my heart, if calm at all,
If any calm, a calm despair.'

And in Greek where such contrasts are rare (though there is no lack of deep felt descriptions of nature's moods, Alcman 60, Aesch. *Agam.* 565) read Simonides' *Danae* (fr. 37, Bergk); cf. Statius, *Silv.* v. 4; Verg. *Aen.* iv. 522.

40. ἐπὶ τήνῃ: cf. x. 31.

43. ἐς . . . τρίς: i. 25, note. A triple call was used in all ritual, Verg. *Ecl.* viii. 76; Pind. *Pyth.* iv. 109 ἐς τρίς αὐδάσαισα. Dia = Naxos. The magic is here exchanged for prayer and curse.

45. τόσσον ἔχει λάθας: sc. αὐτόν. Greek says: ἔχει με ὕπνοσ' φλυαρία (Plato, *Rep.* 336 c), ἔρωσ' (Pind. *Isth.* viii. 64, &c.); so Latin 'quae te dementia cepit?'

46. A different form of the legend, *Odys.* xi. 321. Catullus (64) agrees with Theocritus. λάθας . . . λαοθήμεν. Theocritus is fond of expressing his comparisons thus with the same or analogous words in both clauses, i. 23; ii. 28, 108, 114; vii. 97; x. 2; v. 52, &c.

48. ἱππομανές. It is not clear whether Simaetha here makes any use of this philtre or merely refers to its power. It is

rather tempting to transpose the stanza with the next, in order to bring the *ἱππομανές* into connexion with the *θρόνα* of l. 59. The change from *φιλτροκαταδεσμός* here to fire magic again in 53, and again to philtres in 58, is awkward.

51. *μυινομένην ἑλκος*: cf. Ap. Rhod. i. 634 *Θυιάσιν ὠμοβόροις ἰκελαι*.

Λιπαράς: Ovid, *Heroid.* xvi. 149 'nitida'; ib. xix. 11 'uncta palaestra' (Renies).

53. Verg. *Ecl.* viii. 91; Lucian, *Dial. Meret.* iv. § 5 *ταύτας (τὰς κρηπίδας αὐτοῦ) κρεμάσασα ἐκ παττάλου ὑποθυμῇ τῷ θεῷ, πάττουσα καὶ τῶν ἄλῶν ἐπὶ τὸ πῦρ. λέγει δὲ ἀμφοῖν τὰ δνόματα καὶ τὸ ἐκείνου καὶ τὸ σόν· εἶτα ἐκ τοῦ κόλπου προκομίσασα ῥόμβον ἐπιστρέφει ἐπαφὴν τινα λέγουσα ἐπιτρόχῃ τῇ γλώσση, βαρβαρικὰ καὶ φρικώδη δνόματα*, with the result that the possessor of the shoes forthwith appeared.

58. *ποτὸν κακόν*, 'a deadly draught.' Simaetha overcome by her grief and pain gives way to despair. If he will not come, to-morrow I will make an end of him and all. Then she rouses herself to one more attempt by the power of magic herbs smeared on the doorway; see Legrand, *Étude*, p. 117, note.

59. 54: in clause after vocative; *Iliad* i. 282 *Ἀτρείδῃ, σὺ δὲ παῦε τὲν μένος*; Eurip. *Hecuba* 372. Not in Comedy or Orators (Jelf, p. 134).

θρόνα: magic herbs, or a brew prepared therefrom; as *ἄνθεα* for 'honey' in Pseudo-Phocyl. 174:

*μέλισσα
μυριότρητα κατ' ἄνθεα κηροδομοῦσα*

Cf. Nicander, *Alexiph.* 153:

*ἦ καὶ σιραίοιο πόσιν διπλήθεα τεύχεαι
σὺν δέ τε πηγανέοντας (of rue) ἐνιθρύψειας δράμους
ὀργάζων (kneading) λίπῃ ῥοδέῃ θρόνα.*

60. *καθ' ὑπέρτερον*, 'on the upper part of the lintel'; cf. Aratus 497 *καθ' ὑπέρτερα γαίης ἃς ἔτι καὶ νύξ*. MSS. have *καὶ νῦν*, and then insert (except k) *ἐκ θυμῷ δέδεμαι, ὃ δέ μιν λόγον οὐδένα ποιεῖ*. This line is ungrammatical (*ποιεῖ* should be *ποιεῖται*), and breaks the regularity of the four line verses; it is also nonsense. *καὶ νῦν* must therefore be altered to make a finite clause. Buecheler's *καὶ νύξ*, or Ribbeck's *ἃς ἔτι νύξ ἦ*, or Fritzsche's *καίρος*, are all possible, and might all be supported by Schol. k *ἔως ἔτι ἐνδέχεται καταδεθῆναι αὐτόν. ἀλλ' ἴθι καὶ νῦν*, C. Hartung (? *ῥῆσσε δὲ καὶ νῦν*, ed.) or *ἃς ἔτ' ἐγὼ νῦν*, the sentence breaking off. *ἃς* = *ἔως*.

61. *ἐπιφύξοισα*, 'to avert the evil of the spell from yourself'; cf. vii. 127.

64. Thestylis goes away on her errand, and Simaetha tells the story of her love to the still night: how at a sacred procession she had seen Delphis, had loved at once, had won him and lost him. Such monologues are common in the Greek drama; cf. Soph. *Trach.* 1; Eurip. *Androm.* 91 sqq.:

*χώρει νῦν ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἔτι
θρήνοισι καὶ γόοισι καὶ δακρύμασι,
πρὸς αἰθέρ' ἔκτενουμέν.*

Here Simaetha appropriately takes into her confidence the Moon-goddess who had helped her in the working of her spell.

66. ἄμυν, 'to my woe'; but μοι in 65, 'brought on me.'

τῷβούλοιοι = τῷ Εὐβούλοιοι, 'the daughter of Eubulus.'

κανηφόρος = ἄλσος ἐς Ἀρτέμιδος. The occasion was a public festival in honour of Artemis. In the procession to the shrine unmarried girls were chosen as bearers of the sacred baskets (κανᾶ). The passage is made clear by Xen. Ephes. ii. 2 ἤγετο δὲ τῆς Ἀρτέμιδος ἐπιχώριος ἑορτῇ ἀπὸ τῆς πόλεως ἐπὶ τὸ ἱερὸν . . . ἔδει δὲ πομπεύειν πάσας τὰς ἐπιχωρίους παρθένους . . . παρήσαν δὲ κατὰ στίχον οἱ πομπέοντες. πρῶτα μὲν τὰ ἱερὰ καὶ δῶδες καὶ κανᾶ καὶ θυμιάματα: ἐπὶ τούτοις ἵπποι καὶ κύνες καὶ σκευὴ κυνηγετικὰ τὰ μὲν πολεμικὰ τὰ δὲ πλείστα πολεμικὰ . . . ἤρχε δὲ τῆς τῶν παρθένων τάξεως Ἀνθεια: cf. Ovid, *Met.* ii. 712.

67. πολλὰ μὲν . . . ἐν δέ; a variant on the usual expression ἄλλα τε . . . καί: cf. Cebes *Tabula*, *ad init.* πολλὰ μὲν καὶ ἄλλα ἀναθήματα ἐθεωροῦμεν ἀνέκειτο δὲ καὶ πίναξ τις.

τᾷ = Ἀρτέμιδι 'in whose honour.'

68. θηρία: see the extract from Xenoph. Ephes., *supra*. Hartung holds the extraordinary opinion that the beasts were represented in painting.

70. Θεοχαρίδα = Θεοχαρίδου.

Θράσσα: probably to be taken as proper name; cf. Herondas, i. 1 θρείσσα θράσσει τὴν θύρην τις.

τροφός: not 'my nurse,' but 'Th.'s.'

ἡ μακαρίτις, 'now gone to her rest.' Hiller quotes Aristoph. frag. in Stobaeus, *Flor.* cxxi. 18:

διὰ ταῦτα γὰρ τοι καὶ καλοῦνται μακάριοι
πᾶς γὰρ λέγει τις, ὁ μακαρίτης οἶχεται.

Cf. Herondas, vi. 55 τούτῳ Πυμαίτις ἡ μακαρίτις ἐχρήτο. The expression was therefore one in popular use.

72. ὁ μέγαλιτος. A person commenting on his or her own action uses the adjective with the article; cf. iii. 24; ii. 138; Soph. *Antig.* 274; *Oed. Tyr.* 1379.

73, 74. 'How we remember such trifles in such awful moments! the scrap of the book that we have read in a great grief, the taste of that last dish that we have eaten before a duel, or some such supreme meeting and parting.'—Thackeray, *Esmond*.

76. 'And now halfway along the road, at Lycon's gardens, I saw Delphis.'

μέσον clearly means 'midway between home and my destination,' and is further defined by τὰ Λύκωνος: cf. *Odys.* vii. 195:

ὅς . . . μὴ . . . τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθῃσι
πρὶν γε τὸν ἥς γαίης ἐπιβήμεναι.

(= between here and Ithaca). The adverbial use of μέσον is rare, but occurs Eurip. *Or.* 983. The ellipse of one of the two extremes between which a thing is μέσος is common. Arist. *Aves* 187 ἐν μέσῳ δῆπουθεν ἀήρ ἐστι γῆς: sc. καὶ τοῦ οὐρανοῦ.

77. 'Love at first sight at a religious procession' is part of the stock-in-trade of the New Comedy and the Romancists; cf.

Plautus, *Cist.* i. 1. 91 (Hiller); Herondas, i. 56 Γρύλλος . . . ἰδὼν σε καθόδῳ τῆς Μίσσης ἐκύμηνε τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς : Musaeus, *Hero and Leander*, 42 sqq. : Charito, *A.* i (a passage closely modelled on Theocritus) Ἀφροδίτης ἑορτῇ δημοτελῆς· καὶ σχεδὸν πᾶσαι αἱ γυναῖκες ἀπῆλθον εἰς τὸν νεῶν· τότε δὲ Χαιρέας ἀπὸ τοῦ γυμνασίου ἐβάδιζεν οἰκαδὲ στίλβων ὥσπερ ἀστήρ· ἐπὶνθει γὰρ τῷ λαμπρῷ τοῦ προσώπου τὸ ἐρύθρημα τῆς παλαιστῆς ὥσπερ ἀργύρεα χρυσοί.

80. ἀπὸ belongs to λιπόντων (tnesis) not to γυμνασίου.

82. ὥς ἴδον, ὥς ἐμάνην, ὥς μεν, 'I saw, was fascinated, my heart was fired'; the three actions followed one on the other immediately. Note that the second ὥς is not accented, and we are not to translate, 'as I saw so I was fascinated.' The explanation of the construction is doubtful. Similar passages are found—

(1) With ὥς : Theocr. iii. 42 ; *Iliad* xix. 16 ὥς εἶδ' ὥς μιν μάλλον ἔδν χόλος : *Ib.* ix. 424 ὥς εἶδ' ὥς ἀνέπαλτο (αἰεὶ ὥς) : *Ib.* xiv. 294 : Mosch. i. 74 : Coluth. 251 ὥς ἴδεν ὥς ἐνόησε. Possibly *Odyss.* xvii. 218 ; Oppian, *Hal.* iv. 97.

(2) ὅσων : Theocr. iv. 39 ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης, 'dear are my goats, dear thou in death.'

(3) ὅς : Theocr. xv. 25 ὦν ἴδες, ὦν εἶπες ('si sic legendum') : Theognis 169 ὃν δὲ θεοὶ τιμῶσ' ὃν καὶ μαιμένετος αἰνεῖ (? *Ib.* 800 ἀλλ' ὅς λῳός ὃς μὴ πλεόνεσσι μέλοι : Ap. Rhod. iv. 1051 ὄντινα γυνάξοιτο ὃς μιν θαρσύνεσκε).

(4) Latin : ut, Verg. *Ecl.* viii. 41 'ut vidi, ut perii, ut me malus abstulit error !'

(5) *dum* : Catullus, lxii. 45 'dum . . . dum' is usually taken to be 'while,' 'so long,' but wholly unnecessarily. The verb to 'sic virgo' is understood from above, and each 'dum' = while. The reading is conjectural in Anon. ap. Hesych. ἦ μὲν κλέος ἦ δὲ καὶ ἦσθα. The passages are so curiously alike that a single explanation of them all seems to be required. M. Haupt (*Orusc.* ii. 467) took ὅσον . . . ὅσων in Theocr. iv. 39 as *both demonstrative*, but used by false analogy. This will hardly do for the ὥς examples; certainly not for Vergil's 'ut vidi,' and hardly for the ὅς cases, since the demonstrative use of ὅς is limited to its employment in the *nominative* + μέν or δέ, or preceded by καὶ or οὐδέ, Monro, *Hom. Gram.* 265. The Theognis example (169) will not be explained.

(6) To take all as direct exclamations is impossible in view of the fact that ὅς is not so used, and in view of the sense required.

(c) It remains then to recognize all as *relatives*. Now ὥς ἴδον = when I saw (or as I saw) = the time of seeing (or the manner of seeing). So ὥς ἐμάνην, 'my fascination.' ὅσον αἶγες ἐμὴν φίλαι = how dear my goats are = the dearness of my goats. So ὅσον ἀπέσβης, 'the dearness of thee.' ὃν θεοὶ τιμῶσ', 'the man loved of heaven.' ut vidi = 'my seeing,' &c. Put these *noun equivalents* in simple juxtaposition, and we get :

(1) Seeing, madness, fire of love.

(2) The dearness of my goats, the dearness of thee.

(3) The man loved of heaven, the man praised of others.

I.e. the things identified are put alongside of one another

abruptly where logically we might have had τὸ ὡς ἴδον ἴσον ἐδύνατο τῷ ὡς ἐμάνη.

83. τὸ . . . κάλλος, 'my colour paled from me.' Not as Seyffert would have it, 'the beauty of the scene swam before my eyes.'

84. ὥς, 'how,' for ὅπως, 'as often,' Isocr. 74 ε οὐκ ἀδελον ὡς ἂν διατεθείεν.

88. ὁμοῖος . . . θάψω: cf. Sappho, ii. 14 χλωροτέρα δὲ ποίας ξίμμ, τεθνάκην δ' ὀλίγην 'πιδεύης φαίνομαι: Catullus, lxiv. 100 θάψος: Arist. *Wasps* 1413 γυναῖκι κλητεύειν ξίκας θαψίην, where the Scholiast quoting Theocritus says ὡχρὸς γὰρ ὁ Χαιρεφῶν καὶ ἡ θάψος τοιαύτη. πολλὰκι seems here to lose its temporal meaning; cf. vi. 31; xvii. 41; Meineke, *ad loc.*

89. ἔρρευν = ἔρρεον: cf. *Odys.* x. 393 τῶν ἐκ μὲν μελέων τρίχες ἔρρεον: Eurip. *Medea* 1201.

ἀντά: only bones and skin. For the expression cf. Callim. *Ep.* 30 ὥστέα σοι καὶ μόνον ἐτι τρίχες: *Ib.* vi. 93:

ἐτάκετο μέσφ' ἐπὶ νευράς
θειλαῖφ ἱνὲς τε καὶ ὥστέα μῶνον ἐλειφθεν.

90. ἐς τίνας: sc. δόμον, cf. xv. 22.

91. ὅστις ἐπῆδεν, 'who knew the use of spells.'

92. ἄλλ' ἤς οὐδὲν ἐλαφρόν, 'sensu transitivo: id quod levat.' Wuestemann: compare Bacchyl. fr. 20:

τί γὰρ ἐλαφρόν ἐτ' ἔστ' ἀπραχθ'
ὦδ' ὀδυρόμενον δονεῖν
καρδίαν.

But there the sense must rather be 'what gladness is there' (cf. the use of ἐλαφρός = 'gay spirited,' l. 124). So here, 'there was no gladness found'; and the adjective is no more transitive than κοῦφον in xi. 3.

96. πᾶσαν, 'wholly'; cf. ii. 40, iii. 33.

ὁ Μύνδιος, *vid.* preface to this idyll.

101. κείφ' ὅτι. This use of ὅτι, followed by direct quotation, is an Atticism; cf. Plato, *Protag.* 356 a εἰ γὰρ τις λέγοι ὅτι Ἄλλὰ πόλυ διαφέρει ὦ Σώκρατες.

ὑφαγέο = ὑφηγέο: so εὐκλέα, κράτεσκι, Pindar; τέλεσκον, Callim.; ἤγεο, *A. Pal.* ix. 403; σιτέσκοντο, *Odys.* xxiv. 209, cf. *inhra*, l. 107.

103, 104. The rhythm of the lines is to be noted: the quick dactylic lines here—the sense interrupted by the refrain—then the heavier cadence of the next stanza.

106. The lines recall Sappho, fr. 2:

ὡς γὰρ εὖιδον βροχέας σε, φάνας
οὐδὲν ἐτ' εἴκει·
ἀλλὰ καμ μὲν γλῶσσαι ξαγε λήπτον δ'
αὐτίκα χροῦ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ' οὐδὲν ὀρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι·
ἀ δέ μ' ἴδρωι κακχέεται τρόμος δὲ
πᾶσαν ἀγρει.

Cf. Theognis, 1017 :

αὐτίκα μοι κατὰ μὲν χροὴν βέει ἀσπετος ἰδρῶς
πτοιῶμαι δ' ἐσορῶν ἄνθος ὀμηλικίης.

Persius, Sat. ii. 53 :

'Si dona feram sudes et pectore laevo
Excutiat guttas laetari praestrepidum cor.'

110. ἐπάγην, 'torpui'; δαγύς, 'a doll.'

112. ὤστοργος (ὁ ἄστοργος), 'he who loved me not. Simaetha applies the term to Delphis, not because he has now deserted her, but because he can never have cared for her

ἐπὶ χθονός . . . πῆξας : not coordinate with ἰσιδῶν. 'Seeing me, he dropped his gaze upon the ground and sate him down.' The words expressed *assumed* bashfulness on D.'s part, preparatory to his confession. So Musaeus, 160 :

παρθενικὴ δ' ἀφθογγος ἐπὶ χθόνα πῆξεν ὀπωπὴν
αἰδοῖ ἐρυθριῶσαν ὑποκλέπτουσα παρῆν.

But of pondering thought, *Iliad* iii. 217 : of fear, Ap. Rhod. ii. 683 στὰν δὲ κάτω νέυσαντες ἐπὶ χθονός : of grief, Eurip. *Iph. Aul.* 1123 ; h. *hymn Demet.* 194.

115. Philinus : see prefatory note. ἐφθασσα ἤ με παρῆμεν. For the const. cf. Herod. vi. 108 φθαίητε ἂν ἐξανδραποδισθέντες ἢ τινα πυθέσθαι ἡμέων. The comparative sense of the word is seen also in ἐφθης πεζὸς ἐὼν ἢ ἐγὼ σὺν νηὶ μελαίνῃ, *Odys.* xi. 58.

118. ἦνθον . . . ἦνθον : *vid.* *Introd.* p. 41.

κῆγῳ (= καὶ ἐγῷ) MSS., but the ἂν or κεν could not be omitted where *there is no if-clause expressed* ; *contra*, v. 126.

119. ἢ τρίτος ἢ τέταρτος : for the omission of the usual αὐτός Hiller compares Plutarch, *Pelop.* 13 εἰς οἰκίαν δωδέκατος ἀπελθών.

αὐτίκα νυκτός, 'at the first hour of night.' The genitive depends on αὐτίκα, as xi. 40, and such expressions as τοῦ γῆς, ὅψε τῆς ἡμέρας : cf. xxv. 18.

120. μάλα. The usual presents of lovers, cf. iii. 10 ff.

Διωνύσοιο. Dionysus 'invented' the apple and all fruit, as well as the vine. Athenaeus, iii. 23 (quoting this passage) : Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῇ Διονυσιάδι καὶ αὐτὸς ἱστορεῖ ὡς παρὰ Διονύσου εὐρέθενται τῶν μήλων καθάπερ καὶ τῶν ἄλλων ἀμροδύων. The Scholiast quotes Philetas :

τά οἱ ποτὲ Κύπρις ἐλοῖσα
μήλα Διωνύσου δῶκεν ἀπὸ κροτάφων.

121. κρατὶ : locative, 'on my brows.'

124. 'And had ye received me, this had been dear to both— ; for gay am I called and fair.

τάδε = 'your receiving me.' The plural is used as in *Iliad* xiv. 98 :

ὄφρ' ἔτι μάλλον
Τρωσὶ μὲν εὐκτὰ γένηται, &c.

[τὰ δ' ἦς φίλα, Ahrens, which Fritzsche translates *sodales mei amicos se praestitissent*; even if τὰ δ' could refer to the *sodales* implied in 119 *τρίτος*, the sense would be absurd.] The syntax is strange but by no means without parallel as Hartung thinks. For εἰ κε with indic. cf. Ap. Rhod. i. 197 εἰ κ' ἐτι μόνον . . . μετετράφη Αἰτωλοῖσι: *Iliad* xxiii. 526: Ap. Rhod. iii. 377 εἰ δέ κε μὴ προπάραιθεν ἐμῆς ἡψασθε τραπέζης.

126. εὐδὸν τ' εἰ κε. For εὐδὸν without κε cf. *inter alia*, Eurip. *Hecuba* 1111:

εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ἦσμεν Ἑλλήνων δορί,
φόβον παρέσχεεν οὐ μέσως ὕδε κτύπος.

The action is represented for the moment as actually happening: then this impression is corrected by the if-clause; cf. Theocr. xvi. 43.

εὐδὸν. The sense is simply 'I would have felt assured of your love, and therefore *would have slept happily*, instead of lying awake for love' (ἀγρυπνήσαι δι' ἔρωτα, x. 10). It is not 'nihil fecissem,' as Wunder (on Soph. O. T. 65) and others explain, nor is there any need of alteration as *εὔαδε*, L. Schmidt.

εἰ κε: see *last note*; for sense cf. A. Pal. v. 296:

ἦν δ' ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα
σύμβολον . . . εἶχον.

128. 'Axes and torches had been brought against ye.' The entrance would have been forced by these Mohocks. Cf. Horace, *Odes* iii. 26. 7; Arist. *Eccles.* 977:

Γ. καὶ τὴν θύραν γ' ἤραττες. Ν. ἀποθάνοιμ' ἄρα.
Γ. τοῦ δαὶ δεόμενος δῶδ' ἔχων ἐλήλυθας;

130. νῦν δέ, 'but now, as it is.'

ἔφαν (ἔφην): cf. v. 120 ἡ οὐχὶ παρήσθεν. The aorist is used 'referring to the moment just past where English uses the present' (Sonnenschein, *Syntax*, 485); especially in referring to a judgement of one's own or another's. *Iliad* xvii. 173 νῦν δέ σευ ἀνοσάμην πάγχι φρένας ὅλον ἔειπες: Arist. *Peace* 520 ἀπέπτυσ' ἐχθροῦ φατὸς ἐχθιστον πλέκος. Elsewhere ἔφην or ἐφάμην is used = 'I used to say—contrary to what has turned out'; *Iliad* xvii. 171; *Odys.* xi. 430. The connexion forbids us to take it so here. The form of expression is frequent, cf. Demosth. *De Cor.* 153, and a passage curiously like this in Julian Apost. καὶ πολλὴν ὁμολογήσας χάριν τοῖς οὐρανίοις θεοῖς ἐν δευτέρῳ τῇ σῇ μεγαλοψυχίᾳ χάριν ἔσχον.

133. αὐτως, 'just'; cf. v. 40.

134. σέλας φλογερώτερον: cognate accusative, 'burns with a fiercer flame.' A. Pal. xii. 93:

ταῖον σέλας ὕμμασιν αἴθει
κοῦρος.

Of the rhetorical expression here, M. Legrand says well: 'Ce n'est pas, je pense, fortuitement que ces fleurs de rhétorique

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galante sont réservées à l'homme sans amour (*ἀσποργος*) : en les lui attribuant, Théocrite entendait démontrer par contraste combien le jargon sentimental diffère du langage de la passion vraie.

136. *σύν*. The madness is regarded not as the means but as the accompaniment ; cf. xxv. 251 note.

137. *ἐφόβησε* : gnomic, 'drives headlong.' This reading is justified against the emendation *ἐσόβησε* by Bacchyl. xi. 43 :

*τὰς ἐξ ἐρατῶν ἐφόβησε
παγκρατῆς Ἥρα μελάθρων
Προΐτου, παραπλήγι φρένας
καρτερᾷ ζεύξας ἀνάγκη.*

138. *οί*. The dative is odd with *ἐκλινά* following, and is hardly paralleled by vii. 25 (? *ἐγὼ δέ τοι*).

142. *ὥς κá . . . μὴ θρυλέοιμι*, 'and not to tell all at length' ; *scilicet*, 'I say only this.' For *ὥς* *κεν* + opt. in primary sequence, cf. *Odys.* ii. 52 ; xxiii. 134. *μακρὰ λέγειν*, usually to speak aloud ; here, to speak at length : Callim. *Ep.* xi. 1 οὐ μακρὰ λέξω (*Soph. Antig.* 446 σὺ δ' εἰπέ μοι μὴ μήκος ἀλλὰ σύντομα).

145. *ἃ τε Φιλίστας μάτηρ . . . ἃ τε Μελίξου*, 'the mother of Philista and Melixus.' One person is meant not two. The repetition of the article in this way with conjunction is classical but very rare. Xenoph. *Anab.* iii. 1. 17 τοῦ ὁμομητρίου καὶ τοῦ ὁμοπατρίου ἀδελφοῦ : Plato, *Rep.* 334 θ τὸν δοκοῦντά τε, ἥ δ' ὅς, καὶ τὸν ὄντα χρηστὸν φίλον : Antiphon, i. 21 τῷ θεωνῶτι καὶ τῷ ἡδικημένῳ : Demosth. *De Cor.* 205 τὸν τῆς εἰμαρμένης καὶ τὸν αὐτόματον θάνατον.

146. The MSS. have *τὰς ἐμὰς αὐλητρίδος*, k, p ; *τὰς ἀμὰς*, s. Ameis keeps the latter = 'quae nobiscum in eodem loco habitat' ; but this is hardly possible, and certainly not defended by xi. 4. Lobeck conjectured *Σαμίας*. What I have ventured on (*ἀλαᾶς*) is nearer to the MSS.

149. *ὥς ἄρα*, 'that surely' ; Plato, *Soph.* 230 d λεπτίον ὥς ἄρα μέγιστη καὶ κυριωτάτη τῶν καθάρσεων ἐστι, and constantly in quoting ; often with ironical force, 'that as they said . . .'

ἐρᾶται : cf. i. 78.

151. *Ἐρωτος ἀκράτῳ ἐπεχείτο*. *ἀκράτῳ* is partitive genitive, 'poured unmixed wine.' *οἶνω* is always omitted in this phrase ; cf. Arist. *Acharn.* 1229 ἀκράτον ἐγγχείας.

Ἐρωτος, as *οἱ* (l. 153) shows, must = 'his love' (*amores*), not 'love' (*amor*). The genitive is used to express the object of a 'toast,' cf. xiv. 19 : *A. Pal.* v. 109 ἔγχει Λυσιδίκης κνᾶθους δέκα : *ib.* v. 135 (Meleager) ἔγχει καὶ πάλιν εἰπέ πάλιν πάλιν Ἠλιοδώρας : Horace, *Odcs.* iii. 19. 9 'da lunae propere novae.' The genitive depends on the noun expressed or suppressed which forms the object of the verb.

153. *πυκάσδειν*. And he (Delphis) declared he would wreath the loved one's (*οἱ*) doors with wreaths. *πυκάσδειν* (present) instead of *πυκασσεῖν* (future, which Paley reads) is most unusual after a verb like *φημί*. But we find the aorist and present (rarely) after verbs of promising and hoping : *ἐλπίζει δυνατός εἶναι*, Plato, *Rep.* 573 c. As Euripides (*Alcest.* 372) has

λέγοντος μὴ (not οὐ) γαμεῖν ἄλλην, as if λέγω = δμνυμι, we may be justified in keeping πυκάσδειν as if φάτο = ὤμοσε or ὑπέσχετο. For the custom here alluded to, see Lucretius, iv. 1171:

'Lacrimans exclusus amator limina saepe
Floribus et sertis operit.'

A. Pal. v. 280:

φιλακρήτους μετὰ κώμους
στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας.

157 sqq. Cf. line 4. Simaetha comes back wearily to the thoughts wherewith she began, and her last utterances echo the first; cf. 158-71. Her plaint really ends with the sad heavy cadence of ἀμῶν δὲ λείλασται. Then a long pause; at last she rouses herself fiercely once more to thoughts of magic, and revenge by magic, echoing grimly in the words τὰν Ἀΐδαο πύλαν ἀραξέει her former words (l. 6) οὐδὲ θύρας ἀραξεν ἀνάρσιος. Yet this is only for a moment. She has lost her faith in all means of help, and stands face to face again with the reality of her loneliness. 'And I must bear my load as I have borne it now'; οἷσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν. She ends not in wild words of revenge nor in rest, but in a calm despair, heightened by the pitiless calm of nature, the 'bright-faced Moon and stars that follow on the silent wheels of Night'; εὐκῆλοιο κατ' ἀντυγα Νυκτὸς ὁπαδοί.

159. καταθύσσομαι: not with reference to the intention expressed in 58. Still less is κατέθυσά νιν (Meineke) to be read. The past spells are not thought of now, only a new effort of revenge.

160. val Μοίρας: a well chosen expression in this passage. Herondas vulgarizes it, iv. 30 πρὸς Μοιρέων.

166. κατ' ἀντυγα: secundum. Following after the chariot as in κατ' ἵχνος. The stars are the escort of Night. Wuestemann quotes well Tibullus, ii. 1. 87:

'Iam Nox iungit equos currumque sequuntur
Matris lascivo sidera fulva choro.'

But the *lascivo* there is in quite a different spirit to the sad calm of these lines.

III.

This idyll is again pastoral. A nameless goatherd appeals for favour to his Love, who is hiding herself in a grotto shaded with fern, but in vain; then from direct appeal he turns to the indirect persuasion of a love song, but still without result. The poem falls into three parts:

(a) 1-5 are addressed by the goatherd to his companion Tityros, bidding him tend the herd while he is away.

(b) The scene changes to a spot before the grotto where Amaryllis hides. To her the goatherd appeals.

(c) Encouraged by a favourable sign, he makes a new attempt, and sings of legendary heroes and their success in love. Then, wearying of his appeal, again despairs.

The idyll has been generally brought into connexion with iv, as there (l. 38) the words, ὦ χαρίεσσ' Ἀμαρυλλί, reoccur in the mouth of Battos. Hence critics, ancient and modern, would make the *κωμαστής* of this poem = Battus (εἰκάσειε δ' ἂν τις τὸν ἐπικωμάζοντα Βάττον εἶναι, Schol.). But Battus is very different from the love-lorn singer of this idyll. The scene of *Id.* iv is South Italy; of this Sicily or Cos (see Wilamowitz-Moellendorff, *Aratos von Kos*, p. 183, note).

Theocritus frequently repeats half lines from idyll to idyll without any intention of uniting the one to the other; see i. 38 = vii. 48; xviii. 46 = xxii. 76; ii. 19 = xi. 72; vi. 17 = xiv. 62.

The Scholium on line 8 is interesting: *τινὲς διὰ τὸ σιμὸς τὸν Θεόκριτον κωμάζειν φασί, ἐπεὶ καὶ ἐν τοῖς Θαλυσίοις (Id. vii) Σιμιχίδας ἀνόμασται· πλὴν οὐκ αἰπόλος ὁ Θεόκριτος οὐδὲ Σιμιχίδας ἀπὸ τοῦ σιμὸς, ἀλλ' ἀπὸ Σιμίχου πατρωνυμικόν.*

The meaning of the name Simichidas has been discussed in the Introduction, pp. 8, 9; while the idea that Theocritus is the *κωμαστής* is absurd, it is not absurd to see in the *σιμὸς* of line 8 a hit at himself.

The date of the idyll must be sought in the Coan period, 290-280, *vid.* *Introd.* p. 23. In style it approximates to vii, vi and i: all Coan poems.

1. *Κωμάσδω*: cf. Alcaeus, 56 (Bergk) *δέξαι με κωμάζοντα δέξαι λίσσομαί σε λίσσομαι*: Callim. *Ep.* 42:

εἰ μὲν ἐκὼν Ἀρχὴν ἐπεκώμασα, μυρία μέμφου
εἰ δ' ἄκων ἤκω τὴν προπέτειαν ἔα:

and Bion, xi. 4:

ἔσπερε . . .
καὶ μοι ποτὶ ποιμένα κῶμον ἄγοντι
ἀντὶ σεληναίας τὴν δίδου φάος:

in both cases of a serenade. The word is Latinized as 'comisor,' Horace, *Odes* iv. 1, and has the sense of *κῶμον ἄγειν*, 'to lead a rout of revellers.'

ταὶ δέ: deictic; *vid.* i. 31.

1, 2 must be spoken by the *κωμαστής* to himself, not to Tityros, as the change from nominative to vocative in line 3 shows.

3. *τὸ καλὸν πεφλαμένε*: cf. i. 41; iii. 18. This use of the neut. adj. and article, in place of an adverb of *quality*, seems hardly to occur before Theocritus. The use is imitated in *A. Pal.* vii. 219:

ἢ τὸ καλὸν καὶ πᾶσιν ἐράσμιον ἀνθήσασα,
ἢ μούνη Χαρίτων λείρα δρεψαμένη:

by Herond. i. 54 *πλουτίων τὸ καλόν*: and by Callim. *Ep.* 52 *τὸν τὸ καλὸν μελανεύοντα Θεόκριτον*: but it is grammatically merely an extension of the cognate accusative (cf. Arist. *Acharn.* 1201:

φιλήσατόν με μαλθακῶς, ὦ χρυσίω,
τὸ περιπεταστὸν κάπιμανδαλωτόν):

and differs from the common *καλόν* or *καλά* just as *τὴν καλὴν φιλίαν πεφιλημένος* differs from *καλὴν φιλίαν πεφιλημένος*, and indicates therefore a definite standard.

[In i. 15, &c., τὸ μεσαμβρινόν as adv. of time is different. In Soph. O. C. 1640 τλάσας τὸ γενναῖον φρενί. τὸ γενναῖον is object to τλάσας.] These lines are reproduced in Verg. *Ecl.* ix. 23:

'Tityre, dum redeo—brevis est via—pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro, cornu ferit ille, caveto.'

But it is noticeable that the untranslatable τὸ καλὸν πεφιλημένε is omitted, a point which struck Aul. Gellius (*N. A.* ix. 9) 'caute omissum quod est in graeco versu dulcissimum: quo enim pacto dicebat τὸ καλὸν πεφιλημένε verba hercle non translaticia, sed cuiusdam nativae dulcedinis' (quoted by Meineke).

3, 4. On repetition of *τίτυρος*, *τίτυρε*, *τίτυρε*, see *Intro.* p. 43.

5. *κνάκωνα*: a new formation, from *κνακός* (*Id.* vii. 16). *Babrias* has *κνηκίας*, of a wolf (yellow boy), 122, 12; cf. *πυρρίας* (*πυρρός*), *ξανθίας* (*ξανθός*), *αἰολίας* (*αἰόλος*, the name of a fish).

κνάκων seems to be formed on analogy of such names of 'Αγάθων, Τίμων, Φίλων. Libyan sheep were famous from the time of the *Odyssey* (*Odys.* iv. 85).

6, 7. Verg. *Ecl.* ii. 6.

τοῦτο κατ' ἄντρον to be joined with *παρκύπτεισα*, 'leaning out through the entrance of your bower.' κατ' ἄντρον . . . καλεῖς (= 'call to your bower') is not a use of the preposition which can be supported [xvii. 112 *ἱεροῦς κατ' ἀγῶνας* = 'for'; cf. Thucyd. vi. 31 κατὰ θέαν ἦκειν, 'to come for the spectacle'] except in very late prose (*vid.* Jannaris, *Hist. Gk. Grammar*, § 1586). In the sense given to κατὰ here, see *Lycurgus*, § 86 *ὑποδύντα κατὰ τὰς πύλας*: *Iliad* xii. 469.

7. *ἱρωτύλον*. τὸν ἱρωτικὸν ὑποκοριστικῶς καὶ οὐχ ὡς τινες κύμιον: Schol. = 'the love lorn swain.' The word is used by Bion, v. 10 ἀλλὰ μοι αὐτὸς αἶδεν ἱρωτύλα = 'songs of love'; cf. *ib.* 13:

ὅσσα δ' ἔρωσ μ' ἐδίδαξεν ἱρωτύλα πάντ' ἐδιδάχθην.

We have a by-form, *ἱρωτίς* (fem.), iv. 59, which shows that it is not formed immediately from *ἔρωσ*. For the diminutive termination -ύλος, cf. *δριμύλος*, *μικκύλος*, *Moschus*, 'Ἔρωσ δραπετῆς' (8, 13).

8. *ἐγγύθεν*, 'at near view': not *ἐγγύς*, since Greek marks the point from which we look; cf. xxii. 16: *Mosch.* *Eurota*, 155 *Ζεὺς εἰμὶ καὶ ἐγγύθεν εἶδομαι εἶναι ταῦρος*: *Plato*, *Phaedr.* 255 b *προσεμένου δὲ καὶ λόγον δεξαμένου, ἐγγύθεν ἡ εὐνοία γιγνομένη τοῦ ἐρώντος ἐκπλήττει τὸν ἐρώμενον*.

9. *προγένηος*: 'cui mentum prominet,' *Kiessling*; but *Vergil* (*Ecl.* viii. 35 'Hirsutumque supercilium promissaque barba') certainly took it to denote a scrubby projecting beard; that this was the meaning of *Theocritus* is rendered certain by *Longus*, i. 16 οὗτος δὲ πυρρός ὡς ἀλώπηξ καὶ προγένηος ὡς τράγος . . . κὰν δὲρ σε φιλεῖν ἐμοῦ μὲν φιλήσεις τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείου τρίχας. *Vergil*, *Ecl.* (iii.) 7 ('mori me denique coges')

follows both sense and rhythm; cf. *supra* on 4 and 6. xi. 72 = *Ecl.* ii. 69; *vid.* *Introd.*

10. *τηνῶθε* = 'thence'; cf. *Arist. Acharn.* 754; *A. Pal.* vi. 354; *τουτῶθεν*, *Id.* iv. 48, which establish the form against the variant *τηνῶ δέ*. For the long vowel, cf. *ἀμφοτέρωθεν*, &c., but Theocritus has also *τουτόθε*, iv. 10; *τηνόθι*, viii. 44; like *αὐτόθι*, *αὐτόθεν*, *ἀλλοθεν*.

11. *ἄλλα*: i. e. *ἄλλα δέκα*: *Verg. Ecl.* iii. 70.

12. From here to l. 23 the lines drop naturally in groups of three; as above they fell into couplets. This change and the abruptness of some of the transitions from thought to thought have led commentators to rearrange the lines, and by dint of much shuffling and rejecting of lines to get a mathematical symmetry into the poem. On the Theocritean symmetry of verse, see *Introd.* p. 39. On the second point—the abrupt transitions—the sequence of thought is not logical, but it represents a natural change from sentiment to sentiment as each is suggested by circumstance. At 11 an answer is expected, and not given: so 12 proceeds, 'Yet regard my grief if nothing else,' the thought is changed by the passing bee: in 15 it returns to the complaint of cruelty: 18 is a more piteous appeal, 'I do not ask much, only a little kiss': 21—an expression of peevishness which works itself up to thoughts of self-destruction.

12. *μόν*: cf. viii. 14; xxv. 203; and *Index*.

13. *ἄ βομβεῦσα*, 'that bee'; cf. *A. Pal.* v. 83:

*εἶθε βόδον γενόμεν ὑποπόρφυρον ὄφρα με χερσὶν
ἀρσαμένη χάριση στήθεσι χιονέοις.*

And a modern Greek song, Legrand, *Chansons grecques* 41:

*χιλιδονάκι νὰ γενῶ τὴν κλίνην σου νὰ ἔλθω
νὰ κτίσω τὴν φωλίτσαν μου ἐς τὰ προσκέφαλά σου,
νὰ κηλαδῶ, νὰ σ' ἐξυπνῶ, πάντα νὰ με θυμάσαι,
νὰ με θυμᾶσαι, λυγερή, ἕως τε ζῆς καὶ εἶσαι.*

Cf. *Anacreontea* 22, Bergk.

14. *ᾧ τὸ πυκάσθη*, 'wherewith you shut yourself in,' i. e. the bower is covered with ferns.

15. *Verg. Ecl.* viii. 43; *Catullus*, lxiv. 154 'quatenam te genuit sola sub rupe leaena?'; *Iliad* xvi. 34. Similar expressions are common enough in Greek and Latin.

16. *ἐθῆλαξε*: see on xiv. 15.

δρυμῶ: loc. dative; cf. ii. 121; *Soph. O. T.* 20 *ἀγοραῖσι θακεῖ*.

17. *ἐς... ἄχρῖς*. In the Classical period we find *ἄχρῖς* or *μέχρις* ἐς occasionally (*Xen. Anab.* v. 5. 4). The order used here seems to be only Alexandrine, but becomes very frequent, e. g. *ἐς γόνυ μέχρῖ*, *Callim.* iii. 12; *ἐς αἰθέρα δ' ἄχρῖ*, *Mosch.* i. 19; *ποτὶ τὸν θεὸν ἄχρῖς*, *Callim.* vi. 129; *ἐς ὁστίων ἄχρῖς*, *Quint. Smyrn.* ix. 376; *ἐς αἰθέρα μέχρῖς*, *Id.* ix. 69. The other order appears, *Theocr.* vii. 67 *ἔστ' ἐπὶ πᾶχυν*, cf. xxv. 31: *Aratus* 599 *μέσφα παρ'*; *Id.* 602 *ἄχρῖ παρ'*: *Theophrast. Char.* xi. *ἄχρῖς ἐπὶ πολὺ τῶν πλευρῶν*: and often.

18. κυάνοφρυ: cf. *xx. 24* καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις: Anacreont. *xvi. 11* ἀπαλὸν δὲ καὶ δροσῶδες στεφάνω μέτωπον ὀφρὺς κυανωτέρῃ δρακόντων.

τὸ καλὸν ποθορεῖσα: see on *xiii. 45*.

τὸ πᾶν λίθος is difficult. The Scholiast gives a variety of explanations: (1) ὅλη λευκὴ οἶον ἄγαλμα μαρμάρινον: (2) ἡ σκληρὰ καὶ ἀτεγκτος: (3) ἡ μόνον οὐχὶ ἀποδιδοῦσα τοὺς ὀρῶντας τῷ κάλλει. The third is obviously ridiculous. The first would give a good sense, but it is doubtful if λίθος could be so used without further designation: cf. *vi. 38* λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο: Anacreont. *15*:

ὑπὸ πορφυραῖσι χαίταις
ἐλεφάντινον μέτωπον.

Nicet. Eugen. *ii. 208* λαμπρὸν τὸ βλέμμα· χαίρει λαμπρότης λίθων, although as description of beauty precedes and follows it would be natural to take λίθος as compliment rather than as upbraiding. This is, however, the sense most easily given to λίθος by itself; cf. *A. Pal. v. 228*:

αὐτὰρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὀμίχλην
ἐμνηστος Εὐδίκης οὐκ ἐλέαιρε λίθος.

Id. xii. 151:

εἰ δ' ἰσιδὼν ᾧ ζεῖνε πυριφλέκτοισι πόθοισιν
οὐκ ἐδάμης, πάντως ἢ θεὸς ἢ λίθος εἶ.

In that case we have a sudden transition from praise of beauty to complaint of coldness; cf. *A. Pal. xii. 12* ἄρτι γενειάσδων ὁ καλὸς καὶ στερρὸς ἱρασταῖς: and verse 39 of this idyll will refer back to the line. Herondas, *vi. 4* μᾶ, λίθος τις οὐ δούλη, of a person standing stock still. Calverley translates rightly, 'O thou whose glance is beauty and whose heart marble.' For the neuter τὸ πᾶν attached to λίθος, cf. *xv. 20* ἅπαν ῥύπων: Lucian, *Deorum Iudic. de Paride* τὸ πᾶν βουκόλος. Usually we have attraction, Soph. *Philoc. 622* ἢ πᾶσα βλάβη: *ib. 927* πᾶν δέημα. λίθος is mentioned as *v. l.* in Scholiast, but is not justified by the use of λιπαρός, Bacchyl. *v. 169* λιπαρὰν θείμαν ἄκοιτιν. J. A. Hartung reads λίπας. Meg was deaf as Ailsa Craig.

19. πρόσπτυξαι: cf. *Odys. iv. 647* ἐπεὶ προσπτύξατο μύθῳ.

τὸν αἰπόλον: (see on *xiv. 56*), me, your own herdsman.

20. ἔστι καὶ ἐν. The line is repeated by the author of *xxvii. 4*, and quoted by Eustath. *Philos. § 105* τί σοι κέρδος εἶπεν ἐκ τοῦ φιλήματος. ἐγὼ δὲ πρὸς τὴν κόρην μεθ' ἡδονῆς ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδεία τέρψις.

21. τὸν στέφανον τίλαί με κατ' αὐτίκα λεπτὰ ποησεῖς (s. Junt. Call. *καταυτίκα* p, k). There is no word καταυτίκα, though we have καταυτόθι, *Iliad x. 273*; Theocr. *xxv. 153*, καθάπαξ (Attic), &c. παραυτίκα (*xxv. 222*) and new compounds are made by the Alexandrian writers with great freedom: εἰσεσι, *xxvii. 17*; συνάμα, *xxv. 126*; κατεναυτία, Ap. Rhod. *ii. 1116*; εἰσοσιῶ, Quint. Smyrn. *i. 243*; ἐκποθεν, Ap. Rhod. *iii. 262*. So divism: κατ' ἐκτοθι, Quint. Smyrn. *ii. 413*; ἐκ τόθεν, Ap. Rhod. *ii. 533*; κατ' ἀντίον, Quint. Smyrn. *ii. 328*; εἰς ἄλυσ, 25; ἀπ' ἐντεῦθεν, Polyb. (Jannaris,

§ 1516). Ahrens reads here καὶ αὐτίκα, but we can keep κατὰ if we take it as tmesis with τίλαι: cf. *Odys.* x. 567 ἐξόμενοι δὲ κατ' αὐθι γόων: Moschus, *Eurota* 4:

ὕπνος
λυσιμελὲς πεδάα μαλακῶ κατὰ φάεα δεσμῶ.

The construction then is ποησεῖς με κατατίλαι τὸν στέφανον λεπτά, 'to pluck the wreath in bits'; ἤτοι κατατίλαι τὸν στέφανον εἰς λεπτά, Schol. To a neuter plural thus used as predicate the preposition εἰς may be added, but is usually omitted; but then it is customary to make the adj. immediately dependent on a second verb; cf. Theocr. ix. 27; *Odys.* xii. 174:

κηροῦ μέγαν τροχὸν . . .
τυτθὰ διατμήξας . . . πίεζον.

Similar to this passage are Aratos 1054:

. . . καὶ γάρ τ' ἀροτήσιον ὥρην
τριπλόα μείρονται . . .

Quint. Smyrn. xiv. 534:

. . . ἄφαρ δέ μιν ἀλλυδὶς ἄλλη
ἐσκέδασαν διὰ τυτθὰ.

Cf. Demosth. 182 διελεῖν ἐκάστην πέντε μέρος.

24. ὁ δύσσοος: *vid.* on ii. 138.

ὑπακούεις: see on xi. 78.

25. τὴνῶ: *vid.* on iii. 10.

26. The tunny fishery was practiced throughout Greek waters (Oppian, *Hal.* iii. 620 sqq.). Oppian, l. c. 637 describes a watcher for the school as here εἶθ' ἦτοι πρῶτον μὲν ἐπ' ὄρθιον ὕψι κολωνὸν ἴδρις ἐπαμβαίνει θυννοσκόπος, ὅστε κιούσας παντοίας ἀγέλας τεκμαίρεται, αἶτε καὶ ὕσαι, πιφαύσκει δ' ἐτάροισι.

25. τὰν βαίταν ἀποδύς shows a delightful idea of economy: he may be drowned, but spoil his plaid—no fear!

27. The MSS. have καίκα μὴ ποθάνω, keeping which Paley translates 'etiam si non moriar at saltem tibi iucundum erit': so the Scholiast. The sense is feeble and the Greek dubious since γε μάν is not used to introduce an apodosis. Graefe read δὴ for μὴ (a not uncommon confusion): Meineke and Hiller take this and translate 'si obiero tua tibi voluntas effecta est.' But τὸ τεὸν ἀδύ in both these is very doubtful and could only mean 'your sweetness,' not 'what is pleasant to you'; cf. τῷ ἐμῷ αἰσχυρῶ, *Andocid.* ii. § 9; τὸ σεμνὸν τὸ σόν, Eurip. *Hippol.* 1064; τὸ σόν γενναῖον, Soph. *O. C.* 569; τὸ σφέτερον ἀπρεπές, Thucyd. vi. 11; τὸ ὑμέτερον εὐσεβές, Antiphon. 141. 2; τῷ συμφέροντι τῷ ὑμετέρῳ, Aesch. *Ktes.* § 8; ἡμετέρῳ μεδέοντι, Callim. i. 86; especially τὸ αὐτοῦ γλυκύ, Plato, *Phaedrus*. I take δὴ and mark an apodosis after ἀποθάνω, 'and if I die (well it will all be over), and yet (γε μάν) thou art sweet to me.'

ἀδύ is predicate. τὸ . . . τεὸν is little more than τὸ (=what thou art); cf. xxii. 61; Arist. *Thest.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι

σοι πεπεισμένα: Plato, *Theaet.* 161 ε τό γ' ἐμὸν οὐδὲν ἂν προθυμίας ἀπολείποι: cf. Soph. *Ajax* 1313: Arist. *Thesm.* 105:

εὐπίστωρ δὲ τοῦμὸν
δαίμονας ἔχει σεβίσσαι.

(Vergil may have taken the lines as Hiller, *Ecl.* viii. 60; but probably he represented iii. 54 and xxiii. 20, not this line, when he writes 'extremum hoc munus morientis habeto,' *vid.* Conington, *ad loc.*).

28. The object of ἔγνω is not the following clause, δκα (*vid.* in vi. 21), but the clause supplied from the context, 'that thou care not for me': hence the καί in 31. 'I knew it of old, and the old witch too told me sooth.'

μεμναμένω εἰ φιλείς με: thinking of thee and wondering if thou lovest me (Haupt). There is an exactly similar usage in Ap. Rhod. iii. 535:

τῆς μὲν ἀπὸ μεγάροιο κατὰ στίβον ἐνθάδ' ἴοντες
μνησάμεθ', εἴ κε δύναίτο, κασιγνήτη γεγαυῖα,
μήτηρ ἡμετέρῃ πεπιθεῖν ἐπαρῆξαι ἀέθλω:

cf. Mosch. *Ἔρωσ* δρακ. 2; Xen. *Anab.* vi. 1. 31 ἐθνύμην εἰ βέλτιον εἴη.

29. οὐδὲ τὸ τηλέφιλον, κ.τ.λ. According to usual explanation we have here described a popular method of augury. A leaf (? poppy, τηλέφιλον) was held between the fingers and slapped against the arm or hand. If a sharp cracking noise (πλατάγημα) was made the sign was favourable; πληττόμενον εἰ ψόφον ἀπετέλει, εἰδίδου αὐτοῖς σημειοῦσθαι ὅτι ἀντερῶνται, Schol.: cf. Pollux, *Onom.* ix. 127. But ποτεμάζατο and ἐξεμαράνθη are both very obscure with this explanation. Haupt translates 'impingit crepitum': a sense which can hardly be extracted from ποτεμάζατο = to press close, xii. 32; to press into, Nicander, *Therm.* 772, 181 αἶδα προσμάσσεσθαι: so ἐνεμάζατο κέντρον, id. 767; ἐμμάζει δργήν, Callim. *Dian.* 124; *A. Pal.* ix. 548; in all the original sense of 'smearing,' 'rubbing in,' is latent. Schol. k gives another rendering: φύταρόν τι δ τινὲς τῶν ἐρωτικῶν τιθέντες ἐπὶ τῶν ὤμων ἢ τῶν καρπῶν ἐπικρούουσι, καὶ ἐὰν μὲν ἐρυθρὸν γένηται καλοῦντες αὐτὸ ῥόδιον νομίζουσιν ἀγαπᾶσθαι, τοῦ χρώτος (χρώματος MSS. quidam) δ' ἐμψησθέντος ἢ ἐλκωθέντος μσεῖσθαι. . . . πλατάγημα· τὸ πλαταγάνιον . . . μήκωνος φύλλον. This gives quite a new interpretation, and one which is free from objection. There is no authority for πλατάγημα = 'crack.' The word only occurs here and in a mistaken imitation, *A. Pal.* v. 296. Take τὸ τηλέφιλον and τὸ πλατάγημα in apposition, and translate πλατάγημα, 'leaf' or 'cracking leaf,' *si iubet*.

30. ἀπαλῶ ποτὶ πάχεος MSS. *optimi*: ἀπαλῶ ποτὶ πάχεϊ *ulgo*: πάχεϊ is not a Theocritean form. Read ἀπαλῶ ποτὶ πάχεος, 'on the soft part of the arm.' Tr., 'the love-in-absence, the leaf, did not make the (red) smear, but withered dead on the flesh of my arm.' ποτὶ in Doric does not put back its accent when it follows its case.

31. There is again considerable doubt as to the right reading (*vid.* note crit.). We want a proper name with the definite

reference to some particular witch (cf. ii. 145; vi. 40). Meineke's *Παραβάτις* is therefore probable: it is a feminine form of the name *Παραβάτης* (Herod. v. 46). The *lectio vulgata* is Ἀγροῖά. k has δ γροῖά, and Schol. k gives Γροῖά ὄνομα κύριον. Hence Ziegler (Hiller) δ Γροῖά: but the place of the article is hardly justified for Theocritus by the Homeric τὸν Χρῦσσην ἀρητῆρα (which Hiller quotes). Greek says δ ῥήτωρ Δημοσθένης or. δ Δημοσθένης ῥήτωρ ὢν, not δ Δημοσθένης ῥήτωρ: see on xiii. 19; xv. 97. δ γροῖά is only conjecture and does not explain the MSS. reading. I adopt therefore Warton's conjecture ἀγροῖατις ἀλαθία, 'And a country-woman too divining by the sieve told me sooth, Paraebatis who the other day was gathering her herbs, that I dote on thee.'

32. ποιολογεῖσα: 'haec de spicilega (gleaner) viri docti interpretantur messores subsequente . . . at neque ποιολογεῖν idem est quod σταχυολογεῖν neque Παραβάτις dici potest quae messores sequitur' (Meineke). Paraebatis is therefore an old hag like Cotytaris (cf. vi. 40) who was gathering her herbs to make into charms and simples.

35. ἐριθακίς: μισθώτρια ὑποκοριστικῶς, Schol.: cf. Eustath. ad *Iliad* 1162. 23 ἔστι δὲ καὶ ὄρνειον ἀφ' οὗ τὸ ὄνομα. Again a double explanation: (1) ἐριθακίς is a diminutive formed from ἐριθος, 'a maidservant' (so Liddell and Scott, s. v.); (2) it is a proper name formed from ἐρίθακος, 'the name of a bird.' But the diminutive of ἐριθος would be ἐριθίς (fem.), *vid.* on v. 50. The majority of editors therefore take the word as proper name. Tr. 'Erithacis, daughter of Mermnon.' Theocritus often gives the parent's name, ii. 146; x. 15; Herondas, vi. 25 ἡ Βιτάτος εὐβούλει: v. 3 Ἀμφυταίη τῇ Μένωνος: i. 76 τὴν Πυθέω δὲ Μητίρχην.

37. The twitching of the eyelid was a favourable omen. Plautus, *Pseud.* i. 1. 105 'ita supercilium salit'; Eustath. *Philos.* § 322 ἐπὶ δὴ τούτοις πᾶσιν ὀφθαλμὸς ἤλατο μὲν ὁ δεξιός. Wuestemann quotes a fragment from a work by one Melampus addressed to Ptolemy Philad. ὀφθαλμὸς δεξιὸς ἐὰν ἀλληται, ἐχθροὺς ὑποχειρίους ἔξει. The goatherd is encouraged by the sign to believe that he will see Amaryllis, and resolves to try to entice her by a song.

ιδῆσθαι: a new future form; see Synopsis of Dialect, § 3.

38. ἀποκλινθεῖς, 'leaning back.'

39. ἐπεὶ οὐκ ἀδαμαντίνα refers back to τὸ πᾶν λίθος, l. 18. Cf. the similar reference from ii. 157 to ii. 4; Stat. *Silv.* i. 2. 69 'duro nec enim ex adamante creati.'

40-51. The song consists of four groups of three verses each, touching briefly on country stories of love. The idea reappears in the *Leontion* of Hermesianax, and, pretty though this ballad is, it might be regarded as hardly in keeping with the character of a country swain. But Theocritus' shepherds are not all clowns, and, as shown in *Introd.* p. 37, Theocritus' realism is not particularly attentive to detail of style or expression. The idea is appropriate enough in the country lad, only the form is worked up by the author to give a more artistic setting. What is important is that Theocritus' country folk do not utter moral sentiments or criticisms of current events out of keeping with their station. We have similar appeals to legend in xx. 33; viii. 52.

40, 41. For the story of Hippomenes and Atalanta see Ovid, *Met.* x. 560.

41. δρόμον ἔκρινεν: not 'finished the course,' but 'sped on the course'; see i. 93.

42. See note on ii. 82; for hiatus see Index, s. v.

43. Neleus, king of Pylus, imposed on him who would wed his daughter Pero the task of bringing to Pylus the oxen of Iphiclus. Melampus undertook the quest for his brother Bias, and having rendered service to Iphiclus received the herd as a present; cf. *Odys.* xi. 281; Propert. ii. 3. 51.

*Οἶθρος, Mount Othrys in Thessaly.

44. ἃ δέ, 'and she' (Pero); μάτηρ δ' χαρίεσσα follows in apposition. Cf. δ' εἴπ' Ὀδυσσεύς, Soph.; and the frequent deictic use of the article in Theocr. i. 30; vii. 7, 80, &c.

46. Verg. *Ecl.* x. 18 'et formosus oves ad flumina pavit Adonis'; cf. Theocr. i. 109 ὠραίος χῶδανις, ἐπεὶ καὶ μᾶλα νομεύει.

47. ἐπὶ πλέον ἀγαγε λύσσας. For the genitive see on i. 20; Herond. iii. 8 συμφορῆς δ' ἦδη ὀρμῇ ἐπὶ μέζον: Aratus 1047:

πῆνοι μὲν θαμνῆς ἀκύλου κατὰ μέτρον ἔχουσας
χειμῶνος κε λέγοιεν ἐπὶ πλέον ἰσχύσαντος.

Thucyd. ii. 53 ἐπὶ πλέον ἀνομίας ἤρξεν τὸ νόσημα. The second limb of the comparison is with ἐπὶ πλέον only vaguely understood; and may be '(more) than now is,' or '(more) than usual,' or '(more) than previously.' So here ἐπὶ πλέον ἀγαγε λύσσας = 'led her on in madness.' Oppian, *Hal.* iv. 147 σήπαι αὖ δυσέρωτες ἐπὶ πλέον ἔδραμον ἀτης.

48. 'That not even in death does she cease to clasp him to her breast.' The Scholiast understood the line to be descriptive of a picture. It rather expresses the legend given by Bion, *Epit. Adon.*: 194 42-4

πάχες δ' ἀμπετάσασα κινύρετο, μείνον Ἀδωνί
δύσποτμε μείνον Ἀδωνί, πανύστατον ὥς σε κιχείω,
ὥς σε περιπτύξω καὶ χεῖλεα χεῖλεσι μίξω.

49, 50. ζαλωτὸς . . . ζαλῶ: *Introd.* p. 43. § ii.

ὁ τὸν ἄνθρωπον ὕπνον λαύων: the accus. is cognate. Λάτμιον κνώσσεις, Herond. viii. 10.

ἄνθρωπον: dist. xxiv. 7 εὐδεν' ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον: Mosch. *Epit. Bion.* 117 (of sleep of death) εὐδομες εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον. Endymion loved by Seléné was thrown by her into an endless sleep that she might ever look on him and kiss him sleeping; cf. *A. Pal.* v. 164 (Meleager):

ὁ δ' ἐν κόλποισιν ἐκείνης
βηπασθεὶς κείσθω δεύτερος Ἐνδυμίων.

50. Iasion, loved by Demeter; see *Odys.* v. 125; Hesiod, *Theog.* 970:

Δημήτηρ μὲν Πλοῦτον ἐγείνατο, διὰ θεάων,
Ἰασίφ' ἥρωϊ μεγείσ' ἐρατῇ φιλότῃτι.

See Paley, *ad loc.*

51. *τοσσὴν ἐκύρησεν*. The accusative is used also by Oppian, *Hal.* i. 34 ἀρεπεία δ' αὖλιν ἐκύρησαν; Aesch. *Sept.* 699 βίον εὖ κύρησας. *τόσσαν* k is therefore probably due to an emending copyist. Iasion is said to have been associated with Demeter in the mysteries of Eleusis (παρεμφαίνει δὲ μυστικὸν τὸν ἔρωτα Ἰασίωνος καὶ Δήμητρος, Schol.), but only on the authority of this passage.

The words *δο' οὐ πευσείσθε βίβαλοι* (cf. xxvi. 14) can only mean 'which ye shall not learn who are unacquainted with love's mysteries.' To make them refer to any supposed religious rites involves the absurdity of making the singer himself one of the initiated. Catullus imitates the line lxiv. 260 'orgia quae frustra cupiunt audire profani.'

52. *τίν= σοί*, Dialect. § 2.

δεῖδω: for present cf. Aeschines ii. 183 μικρὰ εἰπὼν ἤδη καταβαίνω: Krüger, liii. 1. 8.

53. *κεισέσθαι δὲ πεσών*: cf. Arist. *Clouds* 126 ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσσομαι: *Ecclesiast.* 963 (to fall and lie where one has fallen).

54. 'Let this be honey for thee in thy throat'; an expression of bitter vexation. The change of style in 52 from smooth running lines to jerky clauses suits the change of temper to cross disappointment.

IV

This and the following idyll, together with x, are realistic sketches of the rougher side of Greek country life, while in iii we had the sentimental side. Poetic ornament is less apparent here: in its place we have a genial humour in the presentation of character which makes Battus and Corydon, Milo and his companion, Lacon and Comatas stand out each an individual drawn in a few sharp strokes without elaboration of detail (cf. *Intro.* p. 32).

Battus is by way of being a wit in this idyll, and finds an easy butt for his jibes in Corydon, his master, and all his belongings; Corydon is quite unconscious that he is being made fun of, and preserves his naive vanity and sententiousness throughout.

The scene of the poem is fixed for South Italy by v. 17, 33. The date is uncertain, but probably before 282 (*vid.* on line 31).

Recent critics have found in Battus the poet Callimachus, starting from the fact that Callimachus called himself *Βαρτιάδης*, but *vid.* *Intro.* p. 28.

On the supposed connexion with *Idyll* iii see preface to that idyll.

1. Verg. *Ecl.* iii. 1:

'M. Dic mihi, Damoeta, cuium pecus? an Meliboei?

D. Non, verum Aegonis; nuper mihi tradidit Aegon.'

Φιλώνδας: the Boeotian patronymic form like Epaminondas, Herondas.

3. ψε = σφε by *metathesis*.

τὰ ποθέσπερα, 'o' evenings'; cf. v. 113 accus. of time. The singular is more usual cf. i. 15; τὸ μεσαμέριον, vii. 21; τὸ ἀρχαῖον, Thucyd. ii. 99. 2; τὸ πάλαι, Ib. i. 5. 1; τὰ αὐτίκα, Ib. vi. 69. 4. But τὰ νῦν, τὰ πρῶτα are common in all periods, Krüger, l. 5. 13; and cf. Theocr. v. 13.

4. ὁ γέρων, 'the boss.'

ὑφίητι, sc. ταῖς βουσί: cf. ix. 3 (= ὑφίησι).

κήμη. καί + ε gives in Ionic η, in Attic α: cf. ii. 100; xv. 74, &c. κῆπῃ, κῆς are attested by inscriptions (Ahrens, *Dial. Dor.* p. 221).

5. ἀφαντος: rather more than φρουδος: cf. Soph. O. T. 560:

Λαῖος . . .

ἀφαντος ἔρρει θανάσιμῳ χειρώματι;

'was swept from men's sight' (Jebb); Aesch. *Agam.* 624:

ἀνὴρ ἀφαντος ἐξ Ἀχαιῶν στρατοῦ,
αὐτὸς τε καὶ τὸ πλοῖον.

Hence here we have a colloquial exaggeration of speech.

6. To Battus the prowess of his master should be famous καθ' Ἑλλάδα καὶ μέσον Ἄργος.

οὐκ ἄκουσας; 'you haven't heard the great news?'

Ἄλφειον: the famous river of Elis.

Μίλων: the famous athlete, Milo of Croton, thirty-one times victor in the great games, lived in 510 B.C. In l. 31 of this idyll Theocritus mentions song writers of his own day. It is hardly likely then that the scene of the poem is imagined as taking place in Milo's time; Shakespeare may allude to Elizabethan politics in *King Lear*, but he would not make his fool talk of Essex by name. The exploit of Aegon mentioned in l. 33 sqq. was according to the Scholiast recorded of a certain Astyanax of Miletus, but is transferred by Theocritus to Aegon. But a similar feat on the part of Milo is alluded to by Dorieus (Appendix to *Anthologia* 20; Brunn, *Analecta*, ii. p. 63):

τοῖος ἦν Μίλων ὅτ' ἀπὸ χθονὸς ἤρατο βρῖθος
τετραένη δαμάλην, ἐν Διὸς εἰλαπίναις
ώμοις δὲ κτήνους τὸ πελώριον ὡς νέον ἄρνα
ἤνεγκεν δι' ὅλης κοῦφας πανηγύρεως
καὶ θάμβος μὲν· ἀτὰρ τοῦδ' πλέον ἦνυσσε θαῦμα
πρόσθεν Πισαίου, ξείνε, Θυηπολίου·
ὃν γὰρ ἐπόμπευεν βούν' ἄζυγον εἰς κρέα τόνδε
κούφας πάντα κατ' οὖν μόνος ἐδαΐσατό νιν.

It would seem then that Aegon was setting himself to break Milo's record for a single meal. As therefore there is in that passage a reference to the famous Milo it is difficult to make the name here merely fictitious. I take this line to mean therefore 'the fame of Milo has sent him to Elis' to become

a second champion of Croton. There is no difficulty in applying the words ὥχετο ἄγων to an abstraction (the memory of Milo) cf. ii. 7; Theognis 1295:

ὦ παῖ μή με κακοῖσιν ἐν ἄλγεσι θυμὸν ὀρίνης
μῆδ' ἐμὲ σὴ φιλότῃς δώματα Περσεφόνης
οἴχηται προφέρουσα.

The verb οἴχομαι in all these expressions only emphasizes the completion of the action, as in ὥχετο φεύγων, οἴχεται θανάων.

7. ὁπῶπει may be either pluperfect or a Doric tense from ὁπῶπω (cf. i. 63, note), so far as form goes: ὁπῶπα = 'I know by having seen,' not 'I see' nor 'I saw' (aorist); cf. Theocr. xxii. 55; Aesch. *Eumenid.* 57 τὸ φύλον οὐκ ὁπῶπα τῆσδ' ὀμμλίας: Arist. *Lysist.* 1157 οὐπα γυναῖκ' ὁπῶπα χαϊωτέραν. So the pluperf. 'I knew by experience,' τὸ μὴ ὁπῶπεσαν θηρίον, Herod. vii. 125.

ἐν ὀφθαλμοῖσι: Homeric, *Odys.* viii. 459; x. 385; also without ἐν, *Odys.* iii. 373; x. 197, &c.

ἐλαιον: the oil used by the competitors.

'iuventus

Nudatos umeros oleo perfusa nitescit.—Verg. *Aen.* v.

8. Ἡρακλῆι βῖγν καὶ κάρτος. The Homeric forms are used intentionally (*Odys.* iv. 415 κάρτος τε βῖγ τε: v. 213 ἀθανάτῃσι δέμας καὶ εἶδος ἐρίζειν). Corydon rises to the occasion and eschews the vulgar Doric.

10. κῶχετ' ἔχων, 'he took with him,' the emphasis being on the participle; καταγελῶν τῆς πόλεως ἀπεισιν, *Lysias*, xv. 10.

σκαπάναν: δίκηλλαν . . . ἡ ἄμην· οἱ γὰρ γυμναστὰς τοῖτοις ἐχρῶντο ὑπὲρ γυμνασίας (for exercise) τῇ σκαπάνῃ σκάπτοντες καὶ τὰ ἄνω μέρη τοῦ σώματος ἀναρρωνύντες, Schol. The athletes trained for thirty days at Elis before going to Olympia (Frazer on Pausanias, vi. 23. 1). The twenty sheep are of course provisions for the month. Briggs quotes well from St. Chrysostom αἰτεῖται τὴν πάλην καὶ φεύγει τὸ σκάμμα.

τουτόθε: see on iii. 10.

11. πείσαι τοι Μίλων. The reading is supported by all MSS. except k, which has πείσαι κε. This gives a satisfactory sense if we take the optative to express, not a wish, but a 'concession.' The sequence of thought is, Aegon has gone off leaving his flocks and even devastating the fold to provide him food. Milo might as well, says Battus, set the wolves on to the flock at once (αὐτίκα) and make short work of it (καί, the wolves as well as Aegon). For this use of the optative to express indifference cf. Aesch. *Prom.* V. 1048:

χθόνα δ' ἐκ πυθμένων
αὐταῖς ῥίξαις πνεῦμα κραδαίνοι·
πάντως ἐμὲ γ' οὐ θανατώσει:

'Let the whirlwind shake the earth from her foundations if it will.'

Λυσσῆν: we should doubtless expect to have added something like ἐπὶ τῇ ἀγέλῃ to define the verb; but the sense is

given by the ὤχετ' ἔχων εἵκασι μᾶλα of the preceding line: moreover λυσσῆν expresses a much more active madness than μαινέσθαι: cf. Pseud. *Phocyl.* 215 πολλοὶ γὰρ λυσσῶσι . . . πρὸς ἔρωτα: Eurip. *H. F.* 846 Λύττα, personified, says of herself, οὐδ' ἡδομαι φοιτῶσ' ἐπ' ἀνθρώπων φόνους; cf. Plato, *Rep.* 329 ο ἄσμεναιτα μέντοι αὐτὸ (sc. ἔρωτα) ἀπέφυγον ὥσπερ λυττῶντά τινα καὶ ἄγριον δεσπότην ὑποφυγόν. Tr., therefore, not 'to be mad,' but 'to go raving.'

14. ἦ μὲν . . . γε: Arist. *Frogs* 104 ἦ μὴν κόβαλά γ' ἐστὶν ὡς καὶ σοὶ δοκεῖ. Corydon understands τὸν βουκόλον to refer to Aegon who has left his farm. Battus intended a double hit at Aegon and Corydon. The author of the *Epit. Bion.* imitates the line (v. 23):

καὶ αἱ βόες αἱ ποτὶ ταύροις
πλαζόμεναι γοῶντι καὶ οὐκ ἐθέλοντι νέμεσθαι.

λῶντι: Doric 3rd pers. plur., from λᾶω.

15. Cf. ii. 89; *A. Pal.* vii. 31 Σμερδίη ᾧ ἐπὶ Θρηκὶ τακεῖς καὶ ἐπ' ἔσχατον ὀστεύν.

αὐτά, 'only.'

16. The cicada fed according to popular belief on dew; Verg. *Ed.* v. 77:

'fluvius dum piscis amabit,
Dumque thymo pascentur apes, dum rore cicadae.'

Anacreont. 42.

17. οὐ Δᾶν: cf. vii. 39. The accusative is used with no particle; cf. v. 17, iv. 29: Soph. *O. T.* 1087 οὐ τὸν Ὀλυμπον: *Ant.* 758 οὐ τὸνδ' Ὀλυμπον. Δᾶ is traditionally explained as Doric for γᾶ (γῆ), and Δημήτηρ as Γημήτηρ. There is no evidence for an interchange of γ and δ in the dialects, and the word is rather to be connected with δῖος, Διός, Ζῆνα; see Ahrens, *Dial. Dor.* pp. 80, 81 (= by Gad).

Αἰσάρος: a river of Croton (cf. Lycophron, 911; and note on 33). Latymnus, a hill near the same (Schol.).

20. πυρρίχες: a diminutive from the adj. πυρρός (cf. δασίχος, iv. 55), expressing contempt. The termination is otherwise known only in nouns—ὀρτάλιχος (Theocr. xiii. 12); especially in names—Ἀμύντιχος (vii. 132); Σίμιχος, Ἀσώπιχος (Pind. *Ol.* xiv. 15); Λεόντιχος (*A. Pal.* vi. 103); cf. Ahrens, *Dial.* i. 216.

20-22. 'I hope Lampriades' folk, the demesmen, may get, when they sacrifice to Hera, one like that. They are dirty blackguards all.'

The point may be (1) if they sacrifice a skinny beast, their offering will be rejected and they will suffer from Hera's wrath.

(2) If they offer this beast, there will not be a good feast afterwards and they will be paid out (cf. Schol. vii. 107 ὅταν λεπτὸν ἱερεῖον θύσῃ καὶ μὴ ἱκανὸν ἢ τοῖς ἐσθίοσι).

Beware of translating 'the demesmen of Lampriades.' The repetition of the article shows that the two phrases are in apposition (see note on l. 33). Who Lampriades was is wholly unknown; perhaps an eponymous hero of the deme.

ἄκκῃ: cf. Nossis, *A. Pal.* vi. 353 ἦ καλὸν ὄκκα πέλη τέκνα

γονεύουσιν ἴσα: Theocr. i. 87 ὅκκ' ἐσορῇ (and often so elided): Epicharm. fr. 90 οὐκ ἐστὶ διθύραμβος ὅκχ' ὕδωρ πίης. ὅκκᾱ in Theocr. viii. 68; Epicharm. fr. 115 is doubtful.

κᾶ (= κεν) is always long (Theocr. i. 4, iii. 27, &c.). ὅκκᾱ should therefore be regarded as = ὅκα with double consonant (cf. ὄττι, ὀππόκα, &c.; *contra*, Ahrens, *Dial.* ii. p. 382) and ὅκκα θύωντι = ὅτε θύωσι: the κα or ἄν being omitted (cf. v. 98).

Hera was the special deity of Croton, and was worshipped with sacrifice of kine; Liv. xxiv. 3 'sex millia aberat a Crotone templum, ipsa urbe nobilior. Laciniae Iunonis: lucus ibi frequenti silva . . . laeta in medio pascua habuit ubi . . . sacrum Deae pascebatur pecus' (Hartung).

22. τοιόνδε—the object of λάχοιεν is held over to the end—as a παρά προσδοκίαν.

κακοχράσμων. So all MSS. except Q which has κακοσχράμων. The word cannot be derived from χράσμαι which preserves η throughout and would give -χρήμων: nor from χρήζω which would have -χρήσμων. Hiller reads κακοχρήσμων (needy), but this does not give a good sense. Ahrens (ed. ii), κακογράσμων = κακόφαγος from √ γρα, γρασσις = gluttonous; formerly he suggested κακοσχάμων (hyperdorized for κακοσχήμεων) = ἀσχήμων. This should refer to the penalties imposed on 'unseemly conduct' at festivals (Inscr. Messenia, Collitz and Bechtel, 4689 ὁμνῶν τοὺς θεοὺς ἐπιμέλειαν ἔχειν ὅπως γένηται τὰ κατὰ τὰν τελετὰν θεοσπεπῶς καὶ μήτε αὐτοὺς μηθὲν ἀσχημον . . . ποιήσιν μηδὲ ἄλλω ἐπιτρέψιν). κακοδράσμων, Hermann, 'malus sacrorum administrator.' κακοχράσμων may, however, be right; it must be derived from χραίνω, 'to defile' (cf. φάσμα from φαίνω), and is a new coinage meaning, as I have translated, 'dirty black-guards . . .'

23. καὶ μὲν takes up and answers 20 λεπτὸς μὲν.

Στομάλιμνον: apparently the same marshy lake as is mentioned in v. 146 Συβαρίτιδος ἐνδοθὶ λίμνας. The word occurs only here, but cf. Oppian, *Hal.* iv. 506:

Μαιῶτις ὅρη συμβάλλεται ἄλμη
ἀγρόμεναι λιμναῖον ὑπὸ στόμα.

23. τὰ φύσκω: cf. ii. 76.

24. Νήαιθον: cf. Lycophron, 919:

Κράθις (cf. Theocr. v. 16) δὲ τύμβους ὕφεται δεδουπύτος
εὐρὰς Ἀλαίου Παταρέως ἀνακτόρων
Ναυαῖθος ἐνθα πρὸς κλύδων' ἐρεύγεται.

Ovid, *Met.* xv. 51 'Praeterit, et Sybarin, Salentinumque Neaethem' (Briggs).

φύονται (= φύουσι), rarely intransitive; cf. vii. 75: (Moschus) *Epil. Bion.* 108 ὕστερον αὐτὸν ζῶντι καὶ εἰς ἔτος ἄλλο φύονται: and the famous passage, *Iliad* vi. 149: cf. Mimnermos, fr. 2 ἡμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὥρη ἔαρος, ὅτ' αἰψ' αὐγῆς αὐξεται ἡελίου. In all these the sense might indeed be 'puts forth foliage': but the intrans. sense is fixed by Alcaeus, fr. 97 ἐλάφω δὲ βρόμος ἐν στήθεσι φύει φοβερός.

26. Cf. *Epigram* vi. 3.
 27. $\delta\kappa\alpha$: causal; cf. Arist. *Frogs* 22; Lysias, xii. § 36; xix. § 5 $\delta\tau'$ οὖν τοιαῦτα πολλὰ γεγένηται . . . εἰκὸς ὑμᾶς μήπω τοὺς λόγους ἡγείσθαι πιστοὺς.
 27. ἡράσσο: a Homeric form.
 28. ἐπάξα: ἐπάξω, aor. middle.
 30. ἐγὼ δέ τις εἰμι μελίκτῆς: a singer of some note; 'a minstrel in my way' (Calv.): cf. i. 32; Demosth. *Ol.* iii. § 4 'Ολύνθιοι δυνάμιν τινα κεκτημένοι. More commonly with adjectives, cf. vii. 38; Plato, *Protag.* 334 ο ἐγὼ τυγχάνω ἐπιλήσμων τις ὢν ἄνθρωπος (disparaging) or used alone = 'some one of importance' (Eurip. *Electra* 939 εὐχεται τις εἶναι τοῖσι χρήμασιν σθένων: cf. Theocrit. xi. 79), in which case instead of *τινεις* for the plural *τι* is generally used, Plato, *Gorgias* 472 α ὑπὸ πολλῶν καὶ δοκούντων τι εἶναι (so οὐδέν, a 'nobody').
 31. Glaucē of Chios, a contemporary of Theocritus, mentioned by Hedylus in *App. Anthol.* 34 "Theon the flute player

ἡῦλει δὲ Γλαῦκης μεμεθυμένα παίγνια Μουσέων,
 καὶ τὸν ἐν ἀκρήτοις Βάτταλον ἡδυπότην":

obviously a writer of popular songs.

Of Pyrrhos nothing is known; 'Ερυθραῖος ἢ Λέσβιος μελῶν ποιητής, Schol. J. A. Hartung in his note here and *Introduct.* p. xv, strangely makes τὰ Πύρρῳ = 'the deeds of King Pyrrhos.' Such a conjunction of τὰ Γλαῦκας, 'the songs of Glaucē,' with τὰ Πύρρῳ, 'the deeds of Pyrrhos,' is wholly impossible. We can, however, get a date for the idyll from the history of the king of Epirus. Pyrrhos entered Italy, 279; Croton was utterly destroyed at the same time. The scene of this poem should therefore be imagined as before 279, and the time of writing probably the same.

32. αἰνέω τάν τε Κρότωνα: the sentence begins as if τάν τε Ζάκυνθον followed. The interposition of καλὰ πόλις changes the latter to the nominative.

καλὰ πόλις may possibly be the actual beginning of the song (? anacreontic in rhythm, καλὴ πόλις Ζάκυνθος), but is more probably to be taken as iii. 15 νῦν ἔγνω τὸν Ἑρωτα βαρὺς θεός (Hiller).

Ζάκυνθος: conjectured to be some place near or some part of Croton, the position of the words between Κρότωνα and Λακίνιον making the commentators adverse to referring the name to the island Zacynthus. But that the island is meant is rendered almost certain by Holm (*Hist. of Greece*, iii. ch. 3, Appendix). He points out that Croton and Zacynthus (and no other town in Western Greece) in the fourth century adopted a coinage identical with that used by the commercial and political league of Rhodes, Ephesus, Cnidus, and Samos (the type is Heracles strangling the serpents), only omitting the ΣΤΝ (συνμαχία) which appears on the coins of the league. Some intimate relations must, therefore, have existed between Croton and Zacynthus, and to these Corydon refers, just as every after-dinner speaker now refers to U. S. A., and every Frenchman to his dear ally Russia.

33. τὸ Λακίνιον (the temple of Juno Lacinia): *vid. supra*, v. 22; and cf. Dionys. Perieg. 368:

ἔγγυθι δὲ σφῶν
 ἱμερτὸν πολλίεθρον ἔυστεφάνοιο Κρότωνος
 καϊόμενον χαρίεντος ἐπ' Αἰσάρου προχοῇσι
 ἔνθα κεν αἰπὺν ἴδοιο Λακωνιάδος δόμον Ἥρης.

The double article here is strange, and can only be explained by taking τὸ ποταφόν substantivally and in apposition to τὸ Λακίνιον, the eastward part, the temple of Lacinia (so Hermann), cf. iv. 21; Eurip. *I. T.* 250 τοῦ συζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν; = his comrade, the stranger. For though the order art. adj. art. noun is good Greek (see on xiii. 5), the supposed order art. adj. art. noun is not Greek at all. The Scholiast quotes a proverbial saying, μάταια τᾶλλα παρὰ Κρότωνα τάσται (lege παρὰ Κρότωνα γε or παρὰ Κρότων' ἐστ' ἄσται with Duebner).

33-36. *Vid.* note on iv. 6.

34. ὀγδώκοντα μόνος: with the verbal antithesis; cf. ix. 26; xvi. 87, &c.

36. ὀπλάς: gen. with πιάξας (πιέσας), catching it by the foot; cf. xxv. 145; v. 133.

37. χῶ βουκόλος = Aegon's laughing at the way in which he had frightened the women.

38. ὦ χαρίεσσ' Ἀμαρυλλί. Battus is recalled by the mention of Amaryllis to the memory of his dead love, and for the moment drops his banter (σέθεν is only used here in the pastorals).

39. For the construction cf. note on ii. 82, but the sentence is here rendered more difficult by the elliptical form of the comparison, which in full would be ὅσον αἶγες ἐμὴν φίλαι, ὅσον φίλα τὴν ἀπέσβης, 'dear are my goats, so dear art thou in death'; cf. Thucyd. vii. 71 διὰ τὸ ἀνώμαλον καὶ τὴν ἐποψιν ἠναγκάζοντο ἔχειν: Longus, iii. 21 τοσοῦτο ἐπαύετο βράδιον ὅσον ἤρφατο (Haupt. *Orusc.* ii. 467).

ἀπέσβης: of death, *A. Pal.* vii. 20, 422, 295.

40. τῷ σκληρῷ: genit. with exclamation, Herond. iv. 21 μὰ καλῶν ἀγαλμάτων, and often in Attic μαλά follows the adjective as in Arist. *Acharn.* 851 ὁ ταχὺς ἄγαν.

λελόγχει: probably pluperf. not 'Syracusan' present perfect 'which then possessed me,' Plato, *Phaedo* 107 d ὁ ἐκάστου δαίμων ὅστις ζῶντα εἰλήχει (*dist.* Soph. *O. C.* 1337 τὸν αὐτὸν δαίμον' ἐξείληχότες). The form λελόγχα is archaic (Krüger, i. 40, p. 169).

41 sqq. Consolation by means of proverbs is characteristic of the class to which Theocritus assigns Corydon.

42. On form of verse cf. *Introd.* p. 40(b). The proverb is used by Lycurgus, *Contra Leocr.* § 60 ἀνθρώπων ζῶντι μὲν ἐλπὶς ἐκ τοῦ κακῶς πρᾶξαι μεταπεσεῖν τελευτήσαντι δὲ συναυρεῖται πάντα δι' ὧν αὐτοὶ εὐδαιμονήσειεν.

43. Ζεὺς: in the original sense 'the sky god,' Theognis 25:

οὐδὲ γὰρ ὁ Ζεὺς
 οὐθ' ὕαν πάντεσσ' ἀνδάνει οὐτ' ἀνέχων.

Arist. *Aves* 1501:

ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ;
ἀπαιθριάξει τὰς νεφέλας ἢ συννεφεῖ;

Verg. *Georg.* i. 418 'Iuppiter uvidus austris.'

44. κάτωθε, 'up to the hill.'

45. τὰ δύσσοα: cf. iii. 24.

ὁ λέπαργος: not a proper name. Suidas quotes a proverb ἀνά σοι τάδε πάντα λέπαργε' ἐπὶ τῶν οὐδὲ μετὰ τὸν κάματον ἀνιέμενον, ἐκ μεταφορᾶς τῶν βοῶν. See Meineke, p. 455.

46. See on i. 151. The article with a proper name in the singular is very unusual; cf. however Lucian, *Deor. Dial.* 20 σὺ δὲ πρόσσιθι ἢ Ἀθηνᾶ (k here has σίττ' ὦ Κυμαίθα).

48. εἰ μὴ ἀπει, 'if you won't go away'; cf. Arist. *Aves* 759 αἶρε πλῆκτρον εἰ μαχεῖ. εἰ with the fut. indic. has always this modal sense; see Sonnenschein, *Greek Syntax*, § 354 obs.

49. εἴθ' ἦν μοι βοικὸν τὸ λαγωβόλον, ὥς τυ πάταξα MSS. (p has βοικόν τυ). If Theocritus wrote this and meant τὸ βοικὸν λαγωβόλον, as even Hiller thinks, then he learnt but little Greek from Philetas. Hermann reads τι, cutting the knot. It is worth while to examine the passages where the article takes an abnormal position.

(1) Homer has τοῦ βασιλῆος ἀπηνέος, *Iliad* i. 340; τὸν ξείνον δούστηνον, *Odys.* xvii. 10, &c. The order is always art. noun adj., never adj. art. noun. The article is probably merely a demonstr. pron. 'him, the hapless stranger.' This then is no support for the order here; so Bion, *Ep. Ad.* 34 οἱ δ' ὑπὸ μαζοῖ χιώνεοι.

(2) Soph. *Ajax* 572 ὁ λυμῶν ἐμός: Athenaeus, vii. 126 τῇ Ἐκάτῃ τραγανθίνῃ: Collitz and Bechtel, *Inscr.* 4427 τῷ Διὶ Ὀλυμπίῳ. In all these the article stands first, and the order may be explained by bracketing the two following words—τῷ [Διὶ Ὀλυμπίῳ]—as a single notion. ὁ λυμῶν ἐμός means then not 'my destroyer,' opposed to 'some one's else,' but 'this destroyer of me.' Cf. such passages as Aesch. *In Ctes.* 78 ὁ μυστέκνος καὶ πατὴρ πονηρός: Charito, *B.* iii. 7 θεὸν εἶναι νομίζον τὴν οὐδὲ ἀνθρωπον εὐτυχῇ.

(3) τὰς ἄλλας ταύτας πραγματείας προστεταγμένας κατὰ ψήφισμα, Aesch. *In Ctes.* 13. Divided attribute, normal Krüger, 50. 9. 8.

(4) Wide extensions of the predicative adjective, especially in Lucian, e.g. *Quomodo Hist. Conscrib.* § 4 εἰ γε καὶ συγγραφέας τοσοῦτους ἀνέφευσε (ὁ πόλεμος) ὑπὸ μιᾷ τῇ ὁρμῇ (at one go). In the present passage the sense 'would that my staff were crooked that I might have struck thee' is barred by the sense.

It is quite easy to hit a cow with a straight stick. If the text is sound we must translate 'Would that I had a crooked staff' (taking βοικόν as a loose predicate as in example (4), and laying the emphasis on ἦν, not on βοικόν, as we might say βοικὸν εἶχε τὸ λαγωβόλον): but I am not sure that we should not read Ῥοικὸν τὸ λαγωβόλον, 'my staff, Crookie.' For the shepherd's staff, used for throwing, cf. vii. 21; *A. Pal.* vi. 37; *Iliad* xxiii. 845.

ὥς τυ πάταξα must be attached to the preceding, 'that I might have struck thee.' To take it absolutely 'how I would

poios is thus used with a word repeated from the previous speaker to express contempt. The article is generally omitted in this idiom; attached when information is really sought.

7. *καλάμας αὐλόν*, 'a pipe of straw'; cf. Verg. *Ecl.* iii. 27 'Stridenti miserum stipula disperdere carmen'; Milton, *Lycidas* 'Grate on their scrannel pipes of wretched straw.'

10. *ἐνεύδειν*, 'even your master Eumaras had not a rag to sleep in'; cf. *Odys.* iii. 349:

§ οὔτι χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ,
οὔτ' αὐτῷ μαλακῶς οὔτε ξείνοισιν ἐνεύδειν.

This use of the infin. of a verb compounded with *ἐν*, dependent on a substantive, is common even in prose; cf. Herod. vi. 102 *χωρίον ἐπιτήδεον ἐνιππεύσαι*. Cf. also Hesiod, *Opusc.* 781 'the thirteenth day is *φυνὰ ἐνθρέψασθαι ἀρίστη*'; Eurip. *Bacchae* 508 *ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἶ*.

13. *τὰ λοιπὰ*, 'now last of all.'

14. *τὸν ἀκτιον* = τὸν ἐπὶ ταῖς ἀκταῖς ὑπὸ τῶν ἀλίων ἰδρυμένον (*Et. Mag.*); cf. *A. Pal.* x. 10:

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγυαλίτην
Πάνα, τὸν εὐόρμων τῶνδ' ἔφορον λυμέναν.

Aesch. *Persae* 449:

νῆσος . . . ἦν δ' φιλόχορος
Πᾶν ἐμβατεύει, ποντίας ἀκτῆς ἐπι.

15. *ἦ . . .*, 'or, if I did, may I go mad'; cf. Arist. *Knights* 410:

οὔτοι μ' ὑπερβαλεῖσθ' ἀναιδεῖα μὰ τὸν Ποσειδῶ,
ἦ μή ποτ' ἀγοραίου Διὸς σπλάγχχουσι παραγενοίμην.

Isocr. *Dem.* § 48 τοῖς δὲ σπουδαίοις οὐχ οἷόν τε ἀμελεῖν τῆς ἀρετῆς, *ἢ πολλοὺς ἔχειν τοὺς ἐπιπλήττοντας*.

16. *Κράθην*: a river flowing into the gulf of Tarentum near to Sybaris (Thurii, *vid.* v. 74).

20. *εἰ . . . πιστεύομαι*, 'if I believe you, may I earn the sufferings of Daphnia.' For construction cf. xiv. 50; vii. 108; v. 150, &c.

21. 'However, if you care (*λῆς*) to stake a kid,—it's no great thing, but still I'll sing against you till you cry enough.' The form of the sentence is broken, and altered by the parenthesis.

ἀλλά γε is an unusual combination of particles (cf. Plato, *Rep.* 331 b *ἀλλά γε ἐν ἀνθ' ἐνὸς οὐκ ἐλάχιστον ἔγωγε θείην ἄν*; *A. Pal.* iii. 6 *ἀλλά γε τόξῳ θῆρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς*). A word usually intervenes, as Isocr. 95 d *διαμαρτῶν δὲ τῆς προσδοκίας ἀλλ' οὖν τήν γε εὖνοϊαν κτήσει*.

οὐδὲν ἱερὸν: *παροιμία ἐπὶ τῶν μηδενὸς ἀξίαν*, Schol.

24. *τὸν . . . ἀμνόν*: *sc. θεί*, understood from *αἶκα λῆς θέμεν*.

ἔρισδε, 'begin your challenge.' The command is repeated impatiently in l. 30; hence Lacon's answer there, *μὴ σπεῦδε*. The *νυλγάτα lectio ἀμνὸν ἔρισδε* is not Greek: *ἀμνὸν ἔρειδε* (k corr. D⁸) is a very doubtful expression ('set your lamb against my kid'). Ahrens conj. *ἔρισδε*.

25. κίναδος τύ, 'you fox.'

ἐξ ἴσω, 'how shall that be fair?'

27. δῆλετο = ἐβούλετο.

28. The line forms an indirect answer to the question of Lacon: 'Why, such an one as trusts to beat his neighbour as you trust.'

σφάξ ('a hornet') is in apposition to the *ὅστις* clause.

πεποίθεις (πεποίθω): the verb has to be supplied from subordinate to main clause; cf. Theognis, 541:

δειμαίνω μὴ τήνδε πόλιν Πολυπαῖδῃ ὕβρις
ἥπερ Κενταύρους ὠμοφάγους ὄλεσεν (sc. ὀλέσῃ):

Megara, 45 σὺ δ' ἤντε λείβεται ὕδωρ (sc. λείβεται): Thucyd. i. 82; iii. 68.

29. ἀλλὰ γάρ, 'but since the kid is not enough see there's the goat. Begin.' (τυῖδε = τῇδε, Aeolic form.)

34. στίβας: cf. vii. 67; Longus, ii. 31. 1 ἐκ φυλλάδος στιβάδας ὑποστορέσας.

36. τοῖς ὀρθοῖσι, 'if you dare look at me with such bold eyes.' The article has deictic force, cf. iii. 13 ἡ βομβεῦσα μέλισσα: Soph. O. T. 1371:

ὄμμασιν ποίοις βλέπων
πατέρα ποτ' ἂν προσεῖδον:

ib. 1385 ὀρθοῖς ἔμελλον ὄμμασιν τούτους δρᾶν.

37. ἰδ' ἂ χάρις, 'see what becomes of kindness.' Cf. Theognis, 105 δειλοὺς εὖ ἐρδοντι ματαιοτάτῃ χάρις ἐστίν.

38. θρέψαι, 'rear wolf cubs, and rear dogs—to be devoured by them.' We might expect either θρέψαι καὶ λυκιδεῖς καὶ κύνας, or θρέψαι λυκιδεῖς, θρέψαι κύνας (anaphora); but even when anaphora is used, an anticipatory καί (or τε) is occasionally found in the first clause: cf. Soph. Antig. 296:

τοῦτο καὶ πόλεις
πορθεῖ, τόδ' ἄνδρας ἐξανίστηνιν δόμων:

cf. ib. 673: αὕτη πόλεις τ' ἑλλανσιν, ἥδ' ἀναστάτους
οἴκους τίθησιν.

So in Vergil, 'Iam redit et Virgo, redeunt Saturnia regna.' (See M. W. Humphreys, in *Class. Rev.* April, 1897.)

κύνας: the dog in Greece was kept in a half wild state; cf. *Odyss.* xxi. 363; Xenoph. *Agesil.* i. § 22 ὥς μήτε ὑπὸ κυνῶν μήτε ὑπὸ λύκων διαφθείροντο.

40. ἀνδρίων, 'contemptuous.'

αὕτως with an adjective bears the force of 'just' or 'as you are'; cf. ii. 133.

44. ὕστατα, 'and you shall sing for the last time'; Verg. *Ecl.* iii. 51 'efficiam posthac ne quemquam voce lacessas.'

45. See note on i. 106. These lines of Comatas answer to Lacon's 31-34.

48. οὐδὲν ὁμοῖα: i. e. 'much better than'; Isocr. 179 εἰ κτώντο γὰρ δύναμιν οὐδὲν ὁμοίαν τῇ πρότερον ὑπαρχούσῃ.

49. κώνους: a great recommendation, because these pine cones were used for food.

51. ὑπνω μαλακώτερα: cf. xv. 125; Vergil, *Ecl.* vii. 45 'somno mollior herba'; Herond. vi. 69:

τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεῖσι;
αὐταὶ γὰρ ἐσμέν, ὀρθά, κοῦ μόνον τοῦτο
ἀλλ' ἡ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι
ἔρι' οὐχ ἱμάντες.

57. τῶν . . . ἀνρῶν: brachylogical comparison; = τῶν παρὰ σοι δερμάτων τῶν ἀνρῶν, cf. ii. 15. The dialogue here shows strict correspondence between speaker and speaker even though this is before the match begins; cf. *Id.* viii. *ad init.*

60. αὐτόθε, 'from where you stand.' Comatas seems at last to have succeeded in making Lacon lose his temper, as a first preliminary to making him lose the match.

61. τὰν σαυτῶ: sc. χώραν. Soph. *Phil.* 1060 χαίρε τὴν Λήμνον πατῶν. Cf. xviii. 20. ἔχε τὰς δρύας, 'and keep your blooming oaks.'

65. τὰς παρὰ τίν, 'over yonder near you.'

69. κρίνης: sc. ἀρείω βουκολιαστὰν εἶναι. ἐν χάριτι, 'as a favour'; cf. Plato, *Phaedo* 115 b τί δὲ ἐπιστέλλεις ἢ περὶ τῶν παιδῶν ἢ περὶ ἄλλου του, ὅτι ἂν σοι ποιοῦντες ἡμεῖς ἐν χάριτι μάλιστα ποιοῦμεν; Isocr. xviii. c τὰς κρίσεις ποίου μὴ πρὸς χάριν μὴδ' ἐναντίας ἀλλήλαις; Pseudo-Phocyl. ix. πᾶσι δίκαια νέμειν μὴδὲ κρίσιν ἐς χάριν ἔλκε.

71. τὸ πλέον ἰθύνης: *vid.* Liddell and Scott under ἰθύνω: but the phrase is an intentional oxymoron, since ἰθύνειν can only be used strictly of a right judgement (opp. to σκολιὰ δίκη).

72, 73. Θουρίῳ, 'the Thurian.' Thurii was founded in 443 B.C., near the site of the once flourishing town, Sybaris, which had been destroyed in 510 B.C. If reliance is to be placed on this passage we must conclude either that the name Sybaris remained and that a new township had sprung up (so Meineke), or that such families as traced their descent from the ancient Sybarites retained this appellation to distinguish themselves from the newcomers.

76. βέντιστε (βέλτιστε). This seems to be the only place where οὗτος is attached to a vocative case. The nominative in apposition is usual; Soph. *O. C.* 1627 ὦ οὗτος οὗτος Οἰδίπους or οὗτος alone; Arist. *Clouds* 723 οὗτος, τί ποιεῖς;

78. εἰ τι λέγεις: Verg. *Ecl.* iii. 52 'quin age si quid habes'; Plautus, *Stich.* v. 4. 35; Herond. vii. 47 φέρ' εἰ φέρεῖς τι.

79. ἦσθα: cf. xxx. 16. The imperfect is used to express what was always true but is only now recognized. Usually with ἀρα. Plato, *Gorgias* 478 c οὐ τοῦτ' ἦν εὐδαιμονία, κακοῦ ἀπαλλαγὴ ἀλλὰ τὴν ἀρχὴν μὴδὲ κτήσις.

80. The match begins. Comatas, as challenger, opens with a couplet, to which Lacon has to respond in two lines similar in thought and expression, but better if possible than his rival's. This goes on to l. 137, where Lacon apparently is unable to cap Comatas' couplet and is ruled out.

82. καὶ γάρ. 'Aye, the Muses may love you, for a greater than the Muses loves me.'

83. Κάρνεα : the great Dorian festival of Apollo.

καὶ δὴ : *temporal* here. 'Here's the Feast just coming on.' For position of the words—not at head of clause—cf. Arist. *Wasps* 1483; *Frogs* 604 ὡς ἀκούω τῆς θύρας καὶ δὴ ψόφον.

89. παρελάντα : accus. masc. particip. παρελάω = παρελαύνω. -άντα contracts to -άντα as in i. 90 γελάντι = γελάοντι = γελάουσι.

90. λείος : Cratidas meeting me in his fair beauty. λείος belongs of course to the predicate.

91. ἐκμαίνει : A. Pal. vii. 99 ἐκμαίνει χεῖλη με βοδόχροα.

Λιπαρὰ δέ, κ.τ.λ. Eurip. *Bacchae* 456 :

πλόκαμός τε γάρ σου ταναός, οὐ πάλης ὕπο,
γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως.

92, 93. 'Dog-rose and anemone are not to be compared with roses; the rose-bed grows beside the garden wall.'

πεφύκει (πεφύκω) ἀνδρα : cf. *Odys.* vii. 127 πρασιαὶ πεφύασι : *ib.* v. 72; *Achill. Tat.* i. 1. 5 αἱ δὲ πρασιαὶ τῶν ἀνθέων ὑπὸ τὰ πέταλα τῶν φυτῶν στοιχηδὼν ἐπεφύκεσαν νάρκισσος καὶ βόδα καὶ μυρρίναι.

94. ὁμομαλίδες. Comatas had said 'dog-roses are not to be compared with roses, because dog-roses are inferior.' Lacon alters the order of comparison awkwardly and says, 'medlars are not to be compared with acorns, because medlars are superior.'

αἱ μὲν : sc. ἄκυλοι.

95. Join ἀπὸ πρίνοιο λεπύριον, as ἐκ κριθῶν μέθυ, *Aesch. Suppl.* 931, &c. The comparison in both cases refers of course to Clearista and Cratidas, in the first couplet to appearance (cf. Nonnus, viii. 210 καὶ βόδα τίς μετάρμεθεν ἐς ἄκυμόρους ἀνεμάνας;) in the second to disposition.

98. ἐς χλαῖναν, 'for a cloak'; cf. i. 40; Arist. *Clouds* 612 :

ἀφελούσ' ὑμᾶς ἅπαντας . . .
πρῶτα μὲν τοῦ μηνὸς ἐς δᾶδ' οὐκ ἔλαττον ἢ δραχμήν.

100. σίττ' ἀπό : cf. iv. 45.

101. The verse is repeated from i. 13, but there is absolutely no ground for rejecting it as spurious in either place.

103. ποτ' ἀντολάς, 'to the eastward' (ἀντολάς, acc. plural); *Thucyd.* vi. 2. 5 τὰ πρὸς βορρᾶν τῆς νήσου. Tr. ὡς, 'where,' as in 101.

105. Πραξιτέλεος : 'Si Praxitelis nomen et fama ad pastores illos pervenerat, poterat ille bonorum suorum iactator craterem quem habebat pro illustrissimi illius sculptoris opere habere. Cf. i. 32. Minime igitur cogitandum de iuniore aliquo Praxitele neque credendum nobilissimi illius artificis cuius statuæ maximi aestimabantur opus aliquod penes hos pastores fuisse.'—Wuestemann. (The existence of a 'junior aliquis Praxiteles' is stated circumstantially by the Scholiast.) Praxiteles' fame was vigorous throughout Greece in Theocritus' day, and his sons also were noted as sculptors; *Herond.* iv. 23.

109. μὴ λωβασεῖσθε, 'You shall not spoil.' *Soph. Antig.* 84 ἀλλ' οὐν προμηνήσεις γε τοῦτο μηδενί : Eurip. *Medea* 822 λέξεις

δὲ μηδὲν τῶν ἐμοὶ δεδογμένων: Aesch. *S. c. T.* 250 οὐ σίγα; μηδὲν τῶνδ' ἐρεῖς κατὰ πτόλι. In the last case to print οὐ σίγα τῶνδε, makes σίγα very awkward and only defers the explanation. In the first two the aorist subj. is often read against the MSS. Others keep the indicative and make the sentences questions, weakening the command unnaturally. In favour of taking all as emphatic negative proclamations (μή repudiantis) we have the similar οὐ μή construction, and most of all an example in Xen. *Hell.* ii. 1. 22 προεῖπεν ὥς μηδεὶς κινήσοιτο. This can only represent μηδεὶς κινήσεται, or μὴ κινήσεσθε, in direct speech: and cannot represent an *interrogative* clause (μηδεὶς κινήσεται);).

ἄβαι: the abstract noun is used attributively, as δρόσοι, Aesch. *Agam.* 141, for 'lion-cubs'; ἔρσαι—'young lambs'—*Odys.* ix. 222; cf. Theocr. x. 37. So *Odys.* v. 69 ἡμερὶς ἡβώωσα. The reading of k, αἶαι, makes no sense, and is a mere misreading. β in minuscule is written u.

116. μέμνα δκα, 'remember the time when'; cf. Eurip. *Hec.* 239 οἷσθ' ἥνικ' ἦλθες Ἰλίου κατάσκοπος; *Piäd* xiv. 71, &c.

119. ἐκάθηρε: a slang term; 'dusted you down.'

121. τἄλλαν: infin. for imperative; cf. x. 48.

γραιάς: gen. sing. 'from an old wife's tomb.'

σκίλλας, 'squills'; a remedy for melancholy madness. Herbs plucked from a tomb have double efficacy; especially if the tomb be that of a person who has died unnaturally. Similarly in Brit. Mus. Papyrus (see on *Idyll* ii) a lead tablet is to be suitably inscribed and buried, εἰς δάρον μνήμα.

122. τινά: as above, referring to a definite person; cf. Arist. *Frogs* 606 ἡκεῖ τῷ κακόν, 'there's trouble for some one.' Note how the following line corresponds in Chiasmus with 121.

σκέλλας . . . κυκλάμνον: τίλλειν . . . ὄρυσσε:

ἰὼν . . . ἐνθῶν: ἀπὸ σάματος . . . ἐς τὸν Ἄλεντα

Join ἐνθῶν ἐς τὸν Ἄλεντα. The Aleis here is a river of the Sybaris district; contrast vii. 1, note.

124. Ἰμέρα: another unknown stream.

γάλα is cognate accusative; cf. v. 126; Lucian, *V. Hist.* i. 7 ποταμῷ οἶνον βίοντι: Theocr. xxv. 15. The dative is less commonly used, Ap. Rhod. iii. 223 ἡ μὲν (κρήνη) ἀναβλύζεισκε γάλακτι: Eurip. *Bacchae* 142:

ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' οἶνον, ρεῖ δὲ μελισσῶν νέκταρι.

126. ἁ Συβαρίτις: sc. πηγῇ.

τὸ πότορθρον, 'at dawn.'

127. βάψαι, 'draw honey in place of water.' On this sense of βάπτω see Dr. Rutherford on Babrius, lxxi, and cf. Nicand. *Alex.* 514 τὴν ἅλα βάπτει.

131. πολλὰς δέ, 'and dog-roses flourish here like any rose.' (The Vulg. *ροδοκισσός* is apparently a *vox nihili*.)

ἐπανθεῖ affords a good example of the fondness of the Alexandrian poets for compound verbs instead of simple; Theocritus has, e.g. εἰσαῖω, κατασμίχω, ἀγκλέπτω, ἐνδιαθρύπτομαι (Legrand). Attic would use ἀνθεῖ or have a dative with ἐπανθεῖ.

133. τῶν ὤτων: Tibullus, ii. 5. 92 'oscula comprensis auribus eripiet.'

138. παύσασθαι. Lacon apparently hesitates over his capping verse; is beginning tardily, but is at once stopped by the umpire and declared beaten.

143. ὅττι πῶκ' ἤδη, 'since now at last I have won the lamb' (cf. l. 24).

144. ὕμιν, 'you shall see me leap sky high.'

145. κερουτίδες: a word recovered by Ahrens; it is feminine of κερουτής, a noun formed from the verb κερουτιάω (κερουτιᾶ = γαυριᾶ, Hesych.), 'wanton.' So in 147 κορυπίλος = κορύπτῃς as ναυτίλος = ναύτης (Ahrens in *Philolog.* vii. p. 446).

148. πρὶν ἢ γ' ἐμέ: the emphatic form of the pronoun is required, not με which has been 'restored' by recent editors. The clause belongs as the use of the accus. and infin. shows to εἰ τιν' ὀχυνσεῖς not to φλασσῶ τυ.

VI.

On the Aratus of this poem see *Intro.* pp. 16, 17 *sqq.* The date of the piece must be placed in the Coan period of Theocritus' life (*Intro.* p. 24). The poem is a companion to *Idyll* xi (see Preface there), but shows the Cyclops in a more delicate and refined character.

In form the poem is a singing-match between Daphnis and Damoetas, though rather irregular in form since the songs do not correspond in length, and there is no adjudication of prize. It is probable that the legendary Daphnis is here intended as he appears in *Idyll* viii, and not contemporary shepherds of Theocritus' own day; cf. xi (Preface).

1. χῶ Δάφνις δ βοσκόλος. This order of words with article is common in Theocritus; cf. iv. 20 χῶ ταῦρος δ πύρριχος: v. 62: vii. 98: ii. 74, &c. (see Ameis' note); and *vid.* xv. 58.

2. τὰν ἀγέλαν: the singular is used distributively, 'each his flock'; cf. xxii. 191; *Iliad* x. 153:

ἔγχεα δέ σφιν
ὄρθ' ἐπὶ σαυρωτῆρος ἐλήλατο.

Ap. Rhod. i. 528:

οἱ δ' ἀνὰ σέλματα βάντες ἐπισχερῶ ἀλλήλοισι,
ὥς ἐδάσαντο πάροιθεν ἐρεσσέμεν ᾧ ἐνὶ χώρῳ

(each in his place); cf. Verg. *Ecl.* vii. 2.

3. πυρρός: cf. Eurip. *Phoeniss.* 32 ἤδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος: Longus, i. 15 ἀρτιγένειος μειρακίσκος, λευκὸς ὡς γάλα καὶ πυρρός ὡς θέρος μέλλον ἀμᾶσθαι. πυρρός, 'prima lanugine pubescens,' Paley.

4. θέρος, 'in summer'; gen. of time.

5. πρῶτος for πρότερος: cf. ἄλλος for ἕτερος, vi. 46; vii. 36, &c. Daphnis addresses Polyphemus in his song, calling him to mark how Galatea tempts him, pelting his flock or his dog with apples, mocking him, and coquetting with him. Damoetas answers, in the person of Polyphemus, that he has noted Galatea's wiles, but turns a deaf ear and affects not to care, for he will move her by jealousy.

7. μάλοισιν: cf. ii. 120; Verg. *Ecl.* iii. 64; A. *Pal.* v. 79

(Plato) *μήλον ἰγὼ βάλλει με φίλων σέ τις*, and a modern Greek folk-song (Legrand, *Chansons popul.* 15):

εἶχα μίαν ἡμέρα σκόλη
καὶ ἐμπήκα 'στὸ περβόλι (into the garden)
κ' ἤδρα μὰ γλυκούσσα κόρη
κ' εἶπα τῆς νὰ ζήσης κόρη
ποῖσε με κ' ἐμένα φίλον
ἦ με μήλο ἦ μ' ἀπίδα
ἦ με τὰ γλυκὰ σου χεῖλη.

(Make me your lover with an apple or a pear, or with your sweet lips.)

δυσέρωτα: *vid.* i. 85.

τὸν αἰπόλον ἄνδρα: predicative; 'calling him a laggard in love, the *goatherd*.' For the article cf. xxii. 69, note. αἰπόλον is used contemptuously as in i. 86. The conjecture (Jacobs and Meineke *καὶ αἰπόλον*) should be rejected. Paley's order *καλεῖσθαι τὸν αἰπόλον δυσέρωτα ἄνδρα* does not commend itself.

8. ποθέρησθα: *vid.* Dial. § 3.

11. νν: *sc.* τὰν κύνα, not Galatea; 'the fair waves lightly splashing show the dog's reflection as she runs on the sand.' The edge of the sand where the dog runs is just covered with the water. Most editors read *καχλάζοντος* from the Juntine, but this is only 'emendation' to avoid hiatus, and has no MS. support. For hiatus cf. vii. 8 and Index.

12. καχλάζοντος αἰγιαλοῖο is in itself unobjectionable, cf. Pind. *Ol.* vii. 1 *φύλλαν ἀμπέλου ἔνδον καχλάζοντος δρόσφ*: Propert. iv. 18. 4 'et sonat Herculeo structa labore via.'

13. φράξω μή: cf. iii. 5.

15. αὐτόθι: cf. v. 60; iii. 8, note.

διαθρύπτεται, 'coquets.'

ὡς ἀπ' ἀκάνθας, κ.τ.λ., 'like the dry thistle-down in hot summer's days.' Galatea is as fickle and restless as the thistle-down is tossed this way and that never settling; cf. *Odyss.* v. 328:

ὡς δ' ἔτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας
ἀμ πεδίον, πικιναι δὲ πρὸς ἀλλήλησιν ἔχονται,
ὡς τὴν ἀμ πέλαγος ἀνέμοι φέρον ἔνθα καὶ ἔνθα.

17. καὶ φεύγει, κ.τ.λ.: cf. Terence, *Eun.* iv. 7. 43:

'Novi ingenium mulierum;
nolunt ubi velis,
Ubi nolis cupiunt ultro' (Hiller).

The sentence should probably be taken universally, connecting it with *διαθρύπτεται*: she plays the coquette; shuns when one loves, and follows when one loves not. For the form of the line cf. xiv. 62; Nonnus, xvi. 297 *κτείνεις γὰρ ποθέοντα καὶ οὐ γαμέοντα διώκεις*: Nicet. *Eugen.* iii. 11 *μισεῖς στέργοντα καὶ οὐ ποθέοντα ποθεῖς με*.

18. τὸν ἀπὸ γραμμᾶς λίθον, 'and moves out the piece on the centre line.' The metaphor is taken from the game of *πessoi*. This was a kind of draughts played on a board divided into thirty-six squares (6×6). The central subdividing line was called *ιερά γραμμή*, and the piece (*βασιλεύς*) placed thereon was

only moved as a last resource. With γραμᾶς here *sc. ιερᾶς*. ἀπό, cf. οἱ ἐκ τοῦ πεδίου ἔθειον, Xen. Anab. iv. 6. 25, &c.

19. καλὰ καλὰ: cf. viii. 19 ἴσον ἴσον: A. Pal. vii. 726 ἡ καλὰ καὶ καλῶς Πλατῆς ὑφηνάμενη: *Iliad* v. 31 Ἄρες Ἄρες: Martial, ix. 12:

‘Sed Graeci quibus est nihil negatum
Et quos Ἄρες Ἄρες decet sonare.’

22. τὸν ἐμὸν ἔνα τὸν γλυκύν: for the use of the article see iv. 33, note. The ellipse of ὀφθαλμόν is strange, but is softened by the following words. In Herond. vi. 33 μὰ τούτους τοὺς γλυκέας, and *Id.* v. 59 μὰ τούτους τοὺς δύο, which can now be quoted in support of this line, a gesture would complete the meaning. ἐμὸν, cf. viii. 65; i. 115. I have transposed τὸν (*vid. not. crit.*) for two reasons. (1) τὸν ἐμὸν is not in itself sufficient to balance τὸν ἔνα γλυκύν as co-ordinate attribute. (2) Eustathius refers to the phrase (*Opusc.* 346. 20) εἰποι ἂν ὁ Θεόκριτος τὸν ἔνα τὸν γλυκύν τοῦτον.

ποθόρῃμαι. The compound verb is justified by v. 8, ‘with which I look at her (if I please).’ The present is used with self-assurance for the future, μικρὰ εἰπὼν ἤδη καταβαίνει, Aesch. ii. 183. The middle of the -μι form is found *Odyss.* xiv. 343 (2nd person), cf. δίζῃμαι (see Hiller’s note). [Monro, *Hom. Gram.* § 378 writes: ‘The form ὄρῃαι for ὄρά-σαι should possibly be ὄρᾶαι: if the ending is in its original form it belongs to the non-Thematic conjugation.’ If ὄρῃαι is wrong, ὄρῃμαι must give place to ὄρῃη here. The same question arises in v. 25].

23. Τηλέμος: see *Odyss.* ix. 507 sqq. Telemus had prophesied the coming of Odysseus and the blinding of Cyclops.

24. φυλάσσοι: a final clause depending on an optative of wish takes the optative, Aesch. *Eumenid.* 297 ἔλθοι ὅπως γένοιτο τῶνδ’ ἐμοὶ λυτήριος: Soph. *Ajax* 1222, &c.

27. ὦ Παῖάν, ‘Polyphemus gloats.’

τάκεται: cf. v. 12.

29. The sense of the line is obviously that Polyphemus set his dog on to bark at Galatea, but there is considerable doubt as to the reading. The imperative ὑλάκει is mentioned as a variant in Schol. k. If this is right we might read σίττα for σίγα (so Fritzsche): or keeping σίγα and ὑλάκεῖν explain the infinitive by a gesture or nod (σιγῇ νευστάζοντες ὅτι χρέος ἀλλήλοισι, Oppian, *Hal.* v. 155). Ruhnken’s conjecture given in the text seems however the best solution; the aorist as in 21 εἶδον.

ἤρων: keeping up the pretence that he no longer cares for her.

35. πρᾶν, ‘the other day’; cf. iv. 60; xv. 15; Verg. *Ecl.* ii. 25; Ovid, *Met.* xiii. 840:

‘Certe ego me novi; liquidaeque in imagine vidi
Nuper aquae placuitque mihi mea forma videnti.’

ἦς δὲ γαλᾶνα. Parataxis: instead of ὅτε ἦν γαλήνη.

37. παρ’ ἐμὴν: παρά with dative of the person judging; cf. παρὰ τοῖς εὐφρονούσι κρείττον’ ἐστὶ ἡ παρὰ τοῖς ἀλλοῖς ἀπασιν εὐδοκίμειν, Isocr. ix. 74.

38. ὑπέφαινε, ‘reflected,’ *sc. πόντος*.

Παρίας λίθου, 'Parian marble,' Pind. *N.* iv. 132 στάλαν Παρίου λίθου λευκότεραν. With the whole passage cf. Lucian, i. 290 ἐπεὶ τὰ γε ἄλλα δρόταν ἐθέλεις μαθεῖν ὅλα τυγχάνεις οὐσα τὴν ὄψιν, ἀπὸ πέτρας τινός, εἴ ποτε γαλήνη εἴη, ἐπικύψασα ἐς τὸ ὕδωρ ἰδὲ σεαυτὴν οὐδὲ ἄλλο ἢ χρῶαν λευκὴν ἀκριβῶς.

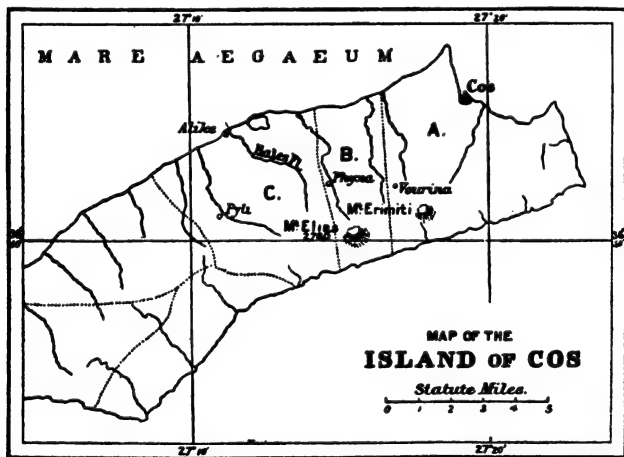
39. ἐπτυσσα: cf. *xx.* 11; Tibullus, i. 2. 96 'despuat in molles et sibi quisque sinus.'

46. νίκη = ἐνίκη, 'neither was victor'; so νικῶ is used in perfect sense, 'I am victorious.'

οὐδάλλος for οὐδέτερος: this use is constant in Alexandrian writers; Ap. Rhod. i. 10 ἄλλο . . . ἄλλο, of two; cf. Theocr. *xxiv.* 61; conversely ἕτερος for ἄλλος, *xxv.* 174; so ἑκαστος for ἑκάτερος, *A. Pal.* ix. 13. ἀνήσαστοι, 'invincible.'

VII.

See *Introd.* p. 12 sqq. for a general discussion of the circumstances and character of this famous poem; *ib.* 13, 14 for the identification of the persons mentioned. The scene of the poem is definitely fixed as Coan by the researches of Messrs. Hicks and Paton (*Inscriptions of Cos*). The subjoined map shows the district.



The dotted lines show the divisions of the Demes. A. Κῶων: B. Φυγιάων, with chief town Φύζα or Πύζα (*vii.* 130): C. Δῆμος Ἀλεντίων, with chief towns Pyli (Πέλη) and Alike (Ἀλεις); so Hicks and Paton, *Inscr.* 344 τοὶ κατοικοῦντες ἐν τῷ δάμῳ τῶν Ἀλεντίων καὶ τοὶ ἐνεκτημένοι καὶ τοὶ γεωργοῦντες ἐν Ἀλεντί καὶ Πέλῃ.

The fountain Βούρινα (viii, 6) still bears the name Vourina, and is shown south-west of the town of Cos. Πόλις of line 2 is the town of Cos. Ἄλεις may be either the deme, or the river which runs down to the sea at Alike. Hicks and Paton take it as the former, but the context suits a large district less well than a more definite spot.

1. Εὐκριτος. This name and those of Phrasydamus and Antigones are doubtless real, and not pseudonyms.

2. εἵρπομες, 'walked.'

σὺν καὶ τρίτος: cf. Ap. Rhod. i. 74 σὺν καὶ τρίτος ἦεν Ὀϊλεύς.

3. τῇ Διοί: in honour of Ceres.

θαλύσια, 'a harvest home.' *Iliad* ix. 534:

Ἄρτεμυς ὦρσε
χωσαμένη δ' οἱ οὐτὶ θαλύσια γουνῶ ἀλωῆς
Οἰνεὺς βέξε.

4. εἰ τί περ: cf. ii. 34; Xen. *Hellen.* v. 3. 6 ὅτι περ ὑφέλος ἦν τοῦ στρατεύματος. Περ is usually added in this idiom but can be omitted; cf. *Erig.* xvii. 4; *A. Pal.* vii. 472 (Leonidas):

τίς μοῖρα ζωῆς ὑπολείπεται, ἡ ὅσον ὅσον
στιγμὴ καὶ στιγμῆς εἰ τι χαμηλότερον;

Arist. *Frogs* 70:

πότερον εἰς Αἰδου κάτω;
καὶ νῆ Δ' εἰ τί γ' ἔστιν ἔτι κατωτέρω.

The construction is ἑσθλοὶ εἰ τί περ ἑσθλὸν τῶν χαῶν ἐστίν: cf. *Erig.* xvii. For the neuter cf. Callim. i. 70 εἴλεο δ' αἰζήαν ὅτι φέρτατον: Xenoph. *Hiero* i. 26.

5. χαῶν τῶν ἐπάνωθεν, 'of the good fellows of old time.' χαῶν (leg. χαῶν) τὸ εὐγενὲς καὶ ἀρχαῖον, Schol. k. The word is elsewhere only known in the longer form χαῖος, Ar. *Lys.* 91.

ἐπάνωθεν: cp. *Erig.* xxii. 3 πρῶτος τῶν ἐπάνωθεν μονοποιῶν. Commoner ἀνωθεν, Theocr. xv. 91; xxii. 164; Plato, *Timaeus* 18 d τοὺς ἐμπροσθεν καὶ ἀνωθεν. Chalcion was son of Eurypylus, a legendary king of Cos, and Clytia his wife, daughter of Merops.

6. ὃς ἐκ ποδὸς ἀνυσε, 'who made the fount Burina (Vourina) with his foot pressing his knee upon the rock.'

ἐκ: cf. ii. 10; Pind. *P.* iv. 359 εἰρεσία δ' ὑπεχώρησεν ταχείαν ἐκ παλαμῶν ἄκρος ('by the might of'): i.e. he created the fountain by the pressure of his foot, while he drove his knee against the upright wall of rock. A statue of Chalcion was erected over the fountain; ἵσταται ἐν Κῷ ἀνδρὶς καὶ ἐκ τοῦ ποδὸς αὐτοῦ ἐκρέει πηγὴ, Schol. The fountain is mentioned also by Philetas, ἐν προχοῇσι μελαμπέτροιο Βυρίνης.

7. ταὶ δέ: deictic, 'and there hard by.'

8. ὕφαινον: cf. Milton, *P. L.* iv. 692 of Eve's bower:

'The roof
Of thickest covert was inwoven shade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf . . .'

11. *Βρασίλα*. This place is not identified, nor is it known who this *Brasilas* was. 'K. Tümpel (*Rhein. Mus.* 46) suggests that it is another name for Poseidon; and that the *σάμα*—monument—was the same as that described by Pausanias, as standing near the Peiraeus Gate, near a temple of Demeter. This monument represented Poseidon vanquishing the Coan Polybotes, and was assigned not to Poseidon but to another; ? to *Brasilas*' (Kynaston). Poseidon was certainly connected with Cos in mythology, but the derivation proposed by Tümpel, *βράσσα-λάας = ἐνοσί-χθων*, is monstrous. Stone-thrower is not a fair substitute for earth-shaker.

τὸν ὀδύσαν: *vid.* *Introd.* p. 20.

12. *σὺν Μοῖσαισι*: construe with *εὐρομε*: cf. ii. 28, note. 'By the grace of the Muses we found our traveller, a noble fellow of Crete.'

Κυδωνικόν: of Cydonia in Crete (*vid.* *Odys.* xix. 176).

13. *Λυκίδαν*: *Introd.* p. 18.

14. *αἰπόλῳ . . . ἐψέει*: *Introd.* p. 13, where I have explained my view that this means, 'was dressed up as a goatherd.'

15, 16. 'For he had on his shoulders a yellow skin from a shaggy thick-haired goat.'

κνακόν: *vid.* iii. 5.

ἐκ is superfluous, as in ix. 10.

λαοίοιο δασύτριχος: two epithets without conjunction, and practically synonymous; *vid.* Lobeck on *Άχιλλεύς* 708: *Odys.* vii. 34 *νηυσὶ θεῶσι*, *ἀκείρσι*: h. *Apoll.* 107 *ποδήμενος ὤκτα*: h. *Hermes*, 171 *πλούσιον ἀφνειὸν πολυλήιον*.

ὦμοισι is locative dative, cf. ii. 121.

With the whole cf. the description of Paris in Coluthus, 107:

καὶ τις δρεσσαύλοιο δορὴ μετόπισθε χιμαίρης
ἐκρεμὲς ἥρπητο καὶ αὐτὸν ἤπτετο μηρῶν
ποιμενὴ δ' ὑπέκειτο βοῶν ἐλάτειρα καλαῦροφ.

17. *γέρων*: cf. xxi. 12, note.

18. *πλακερῷ*: *πλατεῖ*· *πλακὸν γὰρ τὸ πλακὺ γράφεται δὲ καὶ πλοκερῷ παρὰ τὴν πλοκὴν καὶ τὴν ὑφήν*, Schol.

18, 19. *ροικάν . . . κορύναν*: cf. iv. 49 *λαγωβόλον*.

19. *μ'*: *μοι* elided, cf. iv. 58.

σεσαρώς (*σαίρω*): the word loses its classical sense of 'grinning' in later authors, and is used of the lips half opened in a smile. Lucian, *Amores*, § 13 *σεσηρότι γέλωτι μικρὸν ὑπομειδιῶσα*.

20. *εἶχετο*, 'a smile played about his lip.'

21. *Σιμιχίδα*: *vid.* *Introd.* pp. 8 and 16.

τὸ μεσαμέριον: in the noontide; cf. i. 15.

πόδας ἕλκει: either (1) 'toil along,' or (2) simply 'walk.' The latter is supported by Herond. vii. 125:

ἦν ἔχῃτε χήτερον χρεῖην
ἢ σαμβάλισκων ἢ ἀ κατ' οἰκίην ἔλκειν
εἰθισθε.

The former by Eurip. *Medea* 1181:

ἦδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστῆς τερμόνων ἀνθήπτετο.

22. ἐν αἰμασιαῖσι (ἐν, k; ἐφ', vulg.): cf. Herod. ii. 69 οἱ κροκό-
δειλοι (lizards) οἱ ἐν τῇσι αἰμασίῃσι. The αἰμασιά was a rough
wall of stones built without mortar and affording plenty of
holes for lizards to lie in. For the picture of noonday quiet
cf. l. 15 sqq., and Tennyson's *Oenone*:

'For now the noonday quiet holds the hill:
The grasshopper is silent in the grass:
The lizard, with his shadow on the stone,
Rests like a shadow, and the winds are dead.'

(Callim. vii. 72 μεσαμβρινὸν δ' εἶχ' ὄρος ἀσυχία.)

24. μετὰ δαῖτα. Cobet would alter to κατὰ δαῖτα, but μετὰ
in such phrases as this means, 'to go to join.' Cf. *Iliad* xix.
346 οἱ δὲ δὴ ἄλλοι οἴχονται μετὰ δεῖπνον: Theocr. xxv. 87: Ap.
Rhod. ii. 460:

στόλον ἀνδρῶν
'Ἑλλάδος ἐξανίοντα μετὰ πτόλιν Αἰήτῃα.

It is only when used with a noun denoting a moveable thing
that it means 'to fetch'; cf. xiii. 16; xxix. 38; *Iliad* xiii. 248;
Arist. *Acharn.* 728.

25. τοῖ . . . νισσομένοι. τοῖ = σοι, and the construction passes
from the dative (of person concerning) to gen. abs.; cf. *Iliad*
xvi. 531 ὅττι οἱ ὦκ' ἤκουσε . . . εὐξαμένοι: Ap. Rhod. iii. 371
ἐκ δὲ οἱ ὄμματ' ἐλαμψεν ὑπ' ὀφρύσιν ἱεμένοι: Theocr. xxv. 67.

26. ἀεῖδει, 'rings.'

27. ἀμείφθην: first in Pindar, *P.* iv. 180; see *New Phrynichus*,
p. 187; Babrius, xii. 19 (Rutherford, *ad loc.*).

31. θαλυσιάς, 'this journey leads to a harvest-home.' The
adj. is used freely for πρὸς τὰ θαλύσια. Cf. *Καρνείαδες ὦραι*,
Callim. *Apoll.* 87; οἶχετ' ἀπαυλόςσυνος ἀπὸ τῆς αὐλῆς, Leonidas,
A. Pal. vi. 221.

34. εὐκκριθόν: predicatively. 'Filled up with wealth of
grain.'

35. ξυνὰ γάρ, 'the way is ours together, ours together the
day.'

ἄως bears this sense frequently in Alex. writers; cf. Bion,
iii. (Hermann) 18 χά νῆξ ἀνθρώποισιν ἴσα καὶ ὁμοῖος ἄως. For the
style of the line, see *Introd.* p. 41, and Ap. Rhod. iii. 173 ξυνὴ
γάρ χρεῖώ, ξυνοὶ δὲ τε μῦθοι ἔασσι.

36. ἄλλον: cf. vi. 47, note.

37. καπυρόν: orig. 'dry'; then of sound, 'clear ringing.'
Cf. the Latin 'argutus.' Lucian, i. 271 μουσικός εἰμι καὶ συρίζω
πάνυ καπυρόν: Longus, ii. 5. 1 πανὺ καπυρόν γελάσας.

στόμα: cf. *Epit. Bion.* "Ὁμηρος τῇνο τὸ Καλλιόπας γλυκερὸν
στόμα.

38. οὐ ταχυπειθής: cf. ii. 138.

40. Σικελίδαν: *vid.* *Introd.* p. 15. There is no indication of
the origin of this name for Asclepiades. Hiller's notion that
we have to deal with an anagram, 'since the consonants of the
name Sicelidas are all found and in the same order in Ascle-
piades,' is most unlikely. On Philetas, see *Introd.* pp. 10
and 20.

41. βάτραχος, 'I am matched like a frog against cicadae.'

42. ἐπιτάδες, 'to suit my purpose'; Lucian, i. 255 φησὶ δ' οὖν ὅτι ἄλλως ἐπελθὼν οὐκ ἐξεπιτήδες ἤρετο ('she asked with no particular object but just at random'): Lysias, i. 11 τὸ παιδίον ὑπὸ τῆς θεραπαίνης ἐπιτήδες λυπούμενον ἵνα ταῦτα ποιῇ.

44. πεπλασμένον, κ. τ. λ., 'thou art an olive branch moulded in truth by Zeus.'

ἔρνος: after the Homeric δ δ' ἀνέδραμεν ἔρνει ἴσος (Iliad xviii. 56).

ἐκ: of agent, cf. vii. 112, &c.

ἐπ' ἀλαθείᾳ: not I think 'for truth'—ἐπί expressing the object aimed at, but keeping the metaphor of πεπλασμένον, 'made on the mould of truth.' Cf. Pindar, P. i. 167 ἀψευδεὶ δὲ πρὸς ἄκμονι χάλκευε γλώσσαν.

46. 'Who strives to raise a house as high as the crest of a lordly mountain.'

εὐρυμέδοντος: a fine epithet for a hill whose domain is as wide as the prospect from its summit. So Pindar, N. ii. 29 ὑψιμέδοντι Παρνασσῷ. Empedocles has the same epithet of αἰθήρ. [The v. l. 'Ὠρυμέδοντος, though better supported by MSS., is certainly inferior in itself.]

48. ἐτώσια μοχθίζοντι: cf. i. 38; Pindar, Ol. ii. 156:

λάβροι
παγγλωσσία, κόρακες ὥς, ἀκραντα γαρυμένα
Διὸς πρὸς ὕρنيχα θεῖον:

vid. Introd. p. 20. As this idyll belongs to the first period there can be no reference as so often supposed to Apollinius. The same sentiment is expressed by Callim. ii. 105:

'Ο φθόγος Ἀπόλλωνος ἐς οὐατα λάθριος εἶπεν
οὐκ ἄγαμαι τὸν αἰοδὼν ὃς οὐδ' ὅσα πόντος δαίδει, κ. τ. λ.

50. κήγῳ μὲν. The sentence is not finished, but passes naturally into a new construction and turn of expression.

51. ἐξεπνόνασα: the song, therefore, is not an impromptu, but one already elaborated like the Daphnis-elegy of Id. i. See Introd. p. 21.

53. χῶταν, 'when the Kids are in the western sky and the south wind chases the waves, and Orion stands upon the seas.'

ἐφ' ἱσπερίοις ἐρίφοις. ἐπί is used here of simultaneous time, or circumstances; cf. Ap. Rhod. i. 329:

ἱλλομένοις ἐπὶ λαίφεσιν, ἥδ' καὶ ἱστῷ
κεκλιμένῳ, μάλα πάντες ἐπισχερῶ ἐδριώνοντο

(while the sails were furling)—an equivalent of gen. absol.; cf. Id. i. 514 ὀρθοῖσιν ἐπ' οὐασιν ἡρεμέοντες κηληθμῷ ('arrectis auribus'): Id. i. 1013 ἐπὶ πνοιῆς ἀνέμοιο. In Attic ἐπί so used signifies succession, 'after,' ἐπὶ χιόνι πεσοῦσα, Herodot. ii. 22; ἐπ' ἀσφάκτοις μέλαιοις, Eur. Ion 228. The Kids—a cluster of stars in Auriga—are low down in the north-west sky (altit. 30°) one hour before sunrise on Nov. 28. Orion is at the same time just touching the horizon, so that he may be said to stand on the

sea. Theocritus here speaks of the 'cosmical' setting. Cf. Aratus, 308 τῆμος (at end of November) δύεται ἡῶθι πρὸ ἀθρόος Ὁρίαν.

ἑσπερίαις: Aratus, 1065 καὶ ἑσπερίαν προπάρουθεν Πληιάδων (i.e. early autumn). Cf. further, Theocr. xxiv. 10; Hesiod, *Erg.* 619.

54. Ἰσχη (Ἰσχη κ) is required here as we have two coordinate time clauses, χώταν . . . χώριαν ὅτε. Most editors read Ἰσχει, *vid.* xvi. 95, note.

57. ἀλκυόνες. The belief was current that while the halcyon was sitting calm weather prevailed. Simonides 12:

ὡς δ' ὅταν χειμέριον κατὰ μῆνα πινύσκη
Ζεὺς ἄματα τέσσαρα καὶ δέκα
λαθάνεμόν τέ μιν ὥραν καλίοισιν ἐπιχθόνιοι
ἱρὰν παιδοτρόφον ποικίλας ἀλκυόνος.

58. Ἰσχατα, 'from the bottom of the sea.' Fritzsche, quoting *A. Pal.* xiii. 27 βίη νότου πρήσαντος Ἰσχάτην ἄλα, which does not prove this meaning for Ἰσχατος: cf. xvi. 51, note. Others translate 'from the furthest shore.'

60. ἐφίληθεν. For aorist cf. xv. 100; Arist. *Frogs* 229:

ἐμὲ γὰρ ἔστερξαν εὐλυροὶ τε Μοῦσαι
καὶ κεροβάτας Πάν.

62. ὥρια, 'seasonable.'

εὐπλοον = εἰς δὲ εὐ πλεύσειεν ἂν τις: Aesch. *Agam.* 665 ὡς μῆτ' ἐν ὄρμῃ κύματος ζάλην ἔχειν: Quint. *Smugn.* xiv. 623 ἐλπομένους εὐορμον ἔδος λιμένων ἀφικέσθαι.

64. φυλάσσων, 'wearing.'

65. τὸν Πτελεατικὸν οἶνον, 'our wine of Ptelea.' There were numerous places of this name, one being in Cos according to the Scholiast. Lycidas means doubtless some local vintage. The regular Coan wine was noted for its medicinal properties chiefly. The idea that Πτελεατικόν is to be derived from πτελέα, 'an elm-tree' (wine from vines trained on elms or wine flavoured with elm) is barred by the form of the word. We should have then πτελεῖτης οἶνος: cf. σταφυλίτης, βοδίτης, κεδρίτης, ροίτης, &c.; and among the many plants used to flavour wine among the Greeks elm is—happily—not mentioned.

68. For form of line cf. iv. 25—three nouns joined by τε, the last with epithet. So xiii. 45; *Odys.* v. 64, 66; iii. 434, 451; ix. 24; xxi. 10, &c.

69. μαλακῶς, 'at my ease.'

μνημημένος: I will drink to the memory of Ageanax; cf. *A. Pal.* vii. 452 (Leonidas):

μνήμης Εὐβούλιο σαόφρονος ὦ παριόντες
πίνωμεν.

70. αὐταῖσιν. This has been variously explained: (1) with ἐρείδων, 'pressing my lips right into the cups' (Hartung); (2) 'exhauriens calicem ut solus relictus sit calix' (Fritzsche). This is impossible; the first is not good sense. Others emend γλυπταῖς ἐν (Jacobs), αὐαῖς ἐν Graefe (so Hiller) proleptically,

'draining the cup.' If any alteration is required I should prefer αὐτὰς ἐν κυλίεσσι, 'idly,' but αὐταῖσιν may possibly be kept in the sense of 'merus,' 'unmixed'; cf. αὐτοκρήνης and αὐτοκείραστος, Nicand. *Alex.* 162 δέπας ἔμπλεον οἴνης Πραμνίου αὐτοκρήης.

71, 72. See *Intro.*

εἰς μὲν for ὁ μὲν, ὁ δέ, Callim. *Ep.* i. 3 ἡ μία μὲν δὴ νόμφη καὶ πλούτῳ καὶ γενεῇ κατ' ἐμὲ ἡ δ' ἐτέρη προβέβηκεν.

73. Ξενίας: see note on i. 65.

74. ὄρος ἀμφ' ἐπονείτο, 'how the hills round about sorrowed for him, and how the oaks mourned.' Inanimate nature weeps as the beasts do in i. 71 sqq. Cf. Bion, *Epit. Adon.* 31 τὰν Κύπρην αἰαὶ ὥρεα πάντα λέγοντι καὶ αἱ δρύες αἰαὶ Ἀδωνιν: *Epit. Bion.* 1:

αἰλινά μοι στοναχεῖτε νάπαι καὶ Δάριον ὕδωρ
καὶ ποταμοὶ κλαίετε τὸν ἡμερόεντα Βίωνα.

Milton, *Lycidas*:

'Thee, shepherd, thee the woods, and desert caves
And all their echoes mourn.'

75. φύοντι: cf. iv. 24, note.

76. For construction cf. v. 38, note, 'when he faded as fades a streak of snow under the ridge of Haemus.'

τῆς is unusual with χιών. For the simile cf. *Odys.* xix. 205:

ὡς δὲ χιὼν κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν,
ἦντ' Εὐρος κατέτηξεν ἐπὶ Ζέφυρος καταχεύρ'.

ὡς τῆς τήκετο καλὰ παρήϊα δάκρυ χεύουσης.

Callim. vi. 91:

ὡς δὲ Μίμαντι χιὼν ὡς δελίῳ ἐνι πλαγῶν
καὶ τούτων ἐτι μᾶλλον ἐτάκετο.

78. λάρναξ. The shepherd Comatas was shut in a chest by his master because he sacrificed cattle to the Muses. After a year the chest was opened and it was found that Comatas had been miraculously fed by bees and his life preserved. The fable was told by Lycus of Rhegium, an elder contemporary of Theocritus, father by adoption of the poet Lycophron.

80, 81. αἰ σμαῖ . . . μέλισσαι. For order cf. xvi. 34, 35.

ἀνθεςσι, 'honey'; cf. xv. 116; Verg. *Geor.* iv. 39, 250 'floribus' = pollen.

82. νέκταρ: Hesiod, *Theogn.* 83:

τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἔερσην
τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μέλιχα.

83. πεπόνθεις: pluperf. τερπνὰ πεπόνθεις; cf. Isocr. 199 δ συνέβη γὰρ αὐτῷ διὰ τὴν ἀφίξιν τὴν εἰς Κύπρον παῖ ποιῆσαι καὶ παθεῖν πλείστ' ἀγαθά.

85. ἔτος ὅριον: apparently = 'the year in all its seasons,' i. e. a whole year.

ἐξεπόμενος, 'wert oppressed'; 'Comatas, licet de victu non laboraret, libertate tamen privatus et in cavea quasi inclusus erat' (Wuestemann).

86. αἶθ' ἐπ' ἐμοί, 'wouldst thou had been numbered among the living in my day, that I might be tending thy goats on the hillside: listening to thy voice whilst thou lay 'neath the oaks or pines sweetly singing, Comatas half-divine.'

87. ἐνόμενον: cf. iv. 49, note.

καλὰς: Dial. § 1.

91. πολλὰ μὲν ἄλλα: ii. 67, note.

93. Ζηνός. Many commentators take this as = Πτολεμαίου. On the view taken of the circumstances of this idyll this is impossible, since Theocritus had not yet sought the patronage of the Alexandrian court. Nor is it necessary to foist on the poet such a subordination of taste to odious flattery, but the words mean what they say, that the poet's song is heard of God himself; cf. *Odyss.* viii. 74 οἶμης τῆς τότε ἄρα κλέος οὐρανὸν εὐρὺν ἔκτανεν: *Arist. Birds* 215:

καθαρὰ χωρεῖ διὰ φυλλοκόμου
μίλακος ἡχῶ πρὸς Διὸς ἔδρας

(of the nightingale's song).

94. γεραίρειν: cf. *Epit. Bion.* 103:

ἄμμε γεαίρων
ἄλλοις μὲν τεὸν ὄλβον ἐμοὶ δ' ἀπέλειπες δοιδάν.

95. ὑπάκουσον, 'give ear'; *vid.* Liddell and Scott, s.v. In Attic usage ὑπακούω is generally 'to listen to.' ὑπακούω to 'answer when called'; cf. iii. 24; xi. 78.

96. ἐπέπταρον. Sneezing has been at all times and in all countries regarded as a lucky omen; cf. xviii. 16; *Odyss.* xvii. 545; Catullus, xlv. 8:

'Hoc ut dixit Amor sinistra ut ante
Dextram sternuit approbationem.'

97. εἶσπος: Dial. § 1 ἐρᾷ . . . ἐρᾶντι, *Introd.* p. 43. The point of the comparison lies in the gay carelessness of all nature in spring.

98. Ἄρατος: *Introd.* p. 16. The general idea of the song is 'I am happy and careless in my love: but my friend Aratus loves too, and Aristis knows about it. I know not whom he loves, perhaps Philinus, perhaps another. Whosoever it is may Aratus be lucky, and Pan help him, and be required for his help.' So far ironically; then the pretended ignorance is laid aside. 'It is Philinus and he shall be made to care. Yet after all Aratus he is but an over ripe pear and not worth our toil; we can find better things to do than wearing shoe leather and wearying ourselves; let another torture himself and let us have peace.' A different version is given by Wilamowitz-Moellendorf (*Aratos von Kos*, p. 187 sqq.). See notes on 118, 123.

ἀνέρι τήνῳ = Σιμυλίδῳ.

99. Ἄριστος . . . ἀριστος. The play on words (cf. xxvi. 26)

shows that the name Ἄριστις is either genuine or but slightly changed. Among Coan names preserved in inscriptions we have Ἄριστος, Ἄριστεύς, Ἄριστιαν, and a large number with Ἄριστο- for prefix (Hicks and Paton, *Inscriptions of Cos*, Appendix, Ἄριστόβουλος, &c.). No actual identification is possible.

101. σὺν φόρμυγι: join with αἰδεῖν. τοῦτον δὲ τὸν Ἄριστιν οὐδὲ δ' Ἀπόλλων ἐν Πυθῶνι παρὰ τοῖς ἰδίαις τρίποσι καθαρφοῦντα ἰδὼν ἀποστραφῆσεται οὐδὲ φρονήσει αὐτῷ εἶδεν ἐκεῖ, Schol.

103. Ὀμόλας: a mountain in Thessaly, not otherwise known as a centre of Pan worship; cf. Eur. *H. F.* 371.

104. ἀκλητον . . . ἐρεῖσαις, 'lay him uncalled in my friend's arms.'

105. ἀρα: for ἀρα cf. Plutarch, *Lys.* 20 οὐκ ἀρ' Ὀδυσσεύς ἐστιν αἰμύλος μόνος, *A. Pal.* vi. 147. More often with interrogative words, Herond. iv. 21:

τίς ἦρα τὴν λίθον ταύτην
τέκτων ἐποίη;

ἀρα added to εἰ or ἴαν = possibly. Plato, *Rep.* 433 α ἀκουε εἰ τι ἀρα λέγω (see Ast, *Lex. Plat.* s.v.). The Philinus in question may be the same as that of ii. 115 (*vid.* note there). If so we must lower the date of this idyll as much as possible; but there is no necessity for the identification. If the theory, proposed by Knaack, that Φιλίνος is a pet name for Φιλοκλῆς be accepted, then the Philocles might well be the same as one mentioned by Leonidas, *A. Pal.* vi. 309.

108. παρείη: general time clause; optative by assimilation to μαστίσδοιεν, cf. vi. 24; Mimnernus 1 τεθναῖν ὅτε μοι μηκέτι ταῦτα μέλοι. On the custom the Scholiast writes Μούνατος φησιν ἑορτὴν Ἀρκαδικὴν εἶναι ἐν ᾗ οἱ παῖδες τὸν Πάνα σκύλλας βάλλουσι· γίνεταί δὲ τοῦτο ὅταν οἱ χορηγοὶ λεπτὸν ἱερεῖον θύσωσι καὶ μὴ ἱκανὸν ᾗ τοῖς ἐσθίουσι.

110. κνάσαιο (κνήθω), 'scratch yourself.' Mark the alliteration κ, χ, χ, κν, κν, κ, κν, κ.

111 sqq. Ἠδωνῶν: i.e. in wintry Thrace, Verg. *Ecl.* x. 65. τετραμμένος, better joined with πὰρ ποταμόν than with ἐγγύθεν ἀρκτω, 'turning in the way by the riverside'; cf. *Iliad* xxi. 603:

ὁ τὸν πεδίοιο διώκετο πυροφόροιο
τρέψας πὰρ ποταμόν.

ἀρκτω: the 'Great Bear.' Βλεμύες ἔθνος Αἰθιοπικὸν μελανόχρουν Schol. Theocritus places them beyond the sources of the Nile. The town Aenus at the mouth of the river Hebrus has a figure of Pan on its coins. The god of the Nubians (Aethiopians) was identified by the Greeks with Pan. We have therefore two pieces of curious learning in this passage (Wilamowitz). Such recondite allusions are remarkably rare in Theocritus.

115. Hyetis and Byblis are hills and fountains in the district of Miletus. Oeceus, a spot sacred to Aphrodite in the same neighbourhood; see xxviii. 4.

Διώνας = Ἀφροδίτης, not as in xvii. 36.

119. βάλλετε, κ.τ.λ.: cf. *A. Pal.* v. 86:

ἀλλὰ Πόθοι πρὸς μητρὸς εὐστεφάνου Κυθερείης,
φλέγατε τὴν ἀπιθῆ, μέχρ' ἰρεῖ, "Φλέγομαι."

See note on 98. Wilamowitz interprets the line, 'make Philinus love another and suffer what Aratus suffers loving him.' The antithesis of l. 120 seems to suit the other version better.

121. ἀνθος, 'the bloom of thy beauty.'

122. μηκέτι τοι, 'then let us no longer watch at his door, Aratus'; cf. Charito, *A. ii.* 3 ἡμεῖς δὲ παρετάθημεν αὐλείας θύρας προσαγρυπνοῦντες, κ.τ.λ.: Propert. i. 16. 17:

'Ianus vel domina penitus crudelior ipsa,
Quid mihi tam duris clausa taces foribus?

Me mediae noctes, me sidera plena (v. l. prona) iacentem,
Frigidaque Eoo me dolet aura gelu.'

φρουρέωμεν. Wilamowitz-Moellendorf (*Aratos von Kos*, p. 186) regards the 1st person as due merely to an identification on Theocritus' part of himself with his friend. 'Theocritus,' he maintains, 'does not paint an actual scene—the two standing together through the night at the door—μηδὲ πόδας τρίβωμεν refers to running after Philinus all day.' With due respect to so high an authority I cannot but think that this is the very reverse of the truth. τρίβωμεν is to be taken literally, Aratus is accompanied by his friend for the ignorance of the object of Aratus' care was only assumed (cf. ii. 119), and ὄρθριος ἀλέκτωρ, κ.τ.λ., loses all its force if we refer it merely to the reminder that morning has come after a sleepless night in one's own bed!

123. ὁ δ' ὄρθριος, 'and let the morning cockcrow resign another to cruel numb despair.'

124. νάρκαισιν might also be the chill of morning (cf. Propert. *loc. cit.*), but the word is commonly used of mental rather than physical torpor.

διδοίη: cf. *Iliad* v. 397 εὐτέ μιν . . . βαλὼν ὀδύνησιν ἔδωκεν.

125. εἰς: almost = τις though rather more definite. Plato, *Laos* iv. 716 c πρᾶξις μία καὶ ἓνα λόγον ἔχουσα ἀρχαίων. Ast, *Lex.* Plat. s. v. εἰς. παλαίστρας is used metaphorically of the fruitless effort; cf. i. 97.

ἄγχοντο: also a metaphor from wrestling. 'Let one—Molon—be gripped hard in this toil.'

126, 127. 'But let peace of mind be ours,' &c. Ap. Rhod. iii. 640 ἄμμι δὲ παρθενίῃ τε μέλοι καὶ δῶμα τοκήων.

ἐπιφύξοισα: cf. ii. 62.

ἄ τις . . . ἐρῦκοι: a relative sentence dependent on an optative of *wish*, and defining its subject takes the optative without *an*: cf. xv. 94: Soph. *Trach.* 954:

Εἴθ' ἀνεμέσά τις
γένοιτ' . . . αὔρα,
ἥ τις μ' ἀποκίσειεν ἐκ τόπων.

This dependent clause is not final but *consecutive*, and the optative is due to assimilation, i.e. such a sentence as οὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται becomes μὴ εἴη θνητῶν ὅστις ἐξεπίσταται. But such a *consecutive* relative, dependent on an optative with ἄν, takes normally the optative with ἄν. Plato, *Rep.* 360 b οὐδεὶς ἄν γένοιτο οὕτως ἀδαμάντινος ὥς ἄν μείνειεν. Examples to the contrary are dubious or capable of another explanation. [*Lysias*], i. 1 οὐκ ἄν εἴη ὅστις οὐκ ἀγανακτοίη: *Arist. Frogs* 98:

γόνιμον δὲ ποιητὴν ἄν οὐχ εὖροις ἔτι
ζητῶν ἄν ὅστις βῆμα γενναῖον λάκοι.

λάκοι may either be deliberative, dependent on ζητῶν, or conditional (= γόνιμος ἄν εἴη εἰ τις λάκοι): cf. viii. 11, note.

130. τὰν ἐπὶ Πύξας: see sketch-map in Preface. The road taken by Theocritus and his friends must therefore have lain to the north of Pyxa. For ἐπὶ Πύξας cf. *Xen. Hellen.* v. 1. 26 ἰδίακον αὐτὸν τὴν ἐπὶ Προκοννήσου.

132. Ἀμύντιχος: a diminutive of Ἀμύντας (v. 2); cf. iv. 20, note.

134. οἰναρέοισι: *adject.* used substantivally, 'vine leaves. *Vid. Index, Adjectives.*

135. κατὰ κρατὲς, 'and many a branch of poplar and elm swayed and dipped above our heads.' κατὰ not ὑπὲρ (τινασσομένων γὰρ ὑπερβεν καρπὸς ὑπὲρ κεφαλῆς αὐτὸν ἐφευγε φυτῶν, *A. Pal.* ix. 377) because downward motion is intended.

- 136. ἱερὸν: cf. viii. 33.

137. κελάρυζε: cf. *Iliad* xxi. 261 τὸ δὲ τ' ὤκα κατειβόμενον κελάρυζει.

138. αἰθαλίωνες, 'dusky.' *A. Pal.* vii. 196 (Meleager):

ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις
αἰθίοπι κλάζει χρωτὶ μέλισμα λύρας.

The word is a diminutive form of αἰθαλος (also αἰθαλόεις, αἰθαλέος); cf. *Zωπυρίων*, xv. 13 ζώπυρος: κνάκων, κνακός.

139. ἔχον πόνον: cf. xxi. 187; *Hesiod. Scut.* 305:

παρ' δ' αὐτοῖς ἱππῆες ἔχον πόνον ἀμφὶ δ' ἀέθλοις
δῆριν ἔχον καὶ μόχθον.

ὀλολυγόν, 'the tree-frog.' δ' Ἀριστοφάνης φησὶν ὅτι πάνν ὀλολύζει τὸ ζῶον μάλιστα ἐν τοῖς ἰλῶδεσι τόποις καὶ κατὰ νύκτα, *Schol. A. Pal.* v. 291:

καὶ λιγυρὸν βομβεῦσιν (!) ἀκανθίδες ἢ δ' ὀλολυγόν
τρύζει τρηχαλέας ἐνδιάουσα βάτοις.

Aratus, 948 (among signs of rain) ἢ τρύζει ὀρθρινὸν ἐρημαίη ὀλολυγόν: where the Scholiast interprets the word to mean ὄρεον κατὰ τὴν τρυγόνα.

142. ζουθαί: a frequent epithet of bees, of the nightingale (*Aesch. Agam.* 1142); of wings (*h. hymn Diosc.* xiii); of wind (*Chaeremon* in *Athen.* 608 D). ζουθὸς ἱππαλεκτρῶν, *Arist. Birds* 800 (parody of *Aeschyl.*). In all passages but the last the word is best taken of *zoupa*—'shrill'—only so can we give it a consistent meaning. With ἱππαλεκτρῶν it may be used of colour; *φαινικᾶ πτερὰ ἔχων*, *Schol. Ar. Pax* 1177. *Dr. Ruther.*

ford (on Babrius, 118) writes, 'Originally possessing a precise signification it afterwards dropped out of use till it was taken up by the higher poetry to which the indefiniteness of meaning produced by time had a literary value . . . and the late literary schools ended by assigning to the word the meaning which they fancied best suited the two or three classical passages, but to which the word may or may not originally have had any claim.' 'When I use a word,' Humpty-Dumpty said in rather a scornful tone, 'it means just what I choose it to mean—neither more nor less. . . . They've a temper some of them, particularly verbs—they're the proudest—adjectives you can do anything with but not verbs.' With the whole description, cf. Plato, *Phaedr.* 230 b.

περί . . . ἀμφί: cf. *Πιάδ* ii. 305 ἀμφὶ περὶ κρήνην: Theocr. xxv. 103, 256: νόσφιν ἄτερ φιλότητος, Hesiod, *Scut.* 15.

147. ἀλειφαρ: Horace, *Odes* iii. 8, 10 'corticem adstrictum pice dimovebit amphorae.'

κρατός, 'neck of the wine jar.'

148. Νύμφαι Κασταλίδες. The Nymphs as well as the Muses are patronesses of song; cf. Verg. *Ecl.* vii. 21 'Nymphae noster amor Libethrides' (Conington, *ad loc.*): Theocr. vii. 91.

149. Φόλω. According to one tradition Pholus, one of the Centaurs, according to the present Chiron entertained Heracles with a famous old wine given by Dionysus.

150. ἐστήσατο: cf. v. 58.

151. Ἀνάψ: cf. i. 68.

152. νῶας ἱβάλλε: *Odys.* ix. 481.

153. ποσσί: superfluous as in βαίνει ποσί, viii. 43; *Odys.* xvii. 27 κραπνὰ ποσί προβιβάς: *A. Pal.* vi. 268 κατ' εἰνσίφυλλον ὅρος ποσί πότνια βαίνεις, &c.

ἔπεισε . . . χορεύσαι, 'set a dancing'; cf. iv. 11; Herond. i. 8 τίς εἰς μοῖρ' ἔπεισ' ἐλθεῖν. So iubeo, Propert. ii. 6. 17:

'Centauros eadem dementia iussit
Frangere in adversum pocula Pirithoum.'

154. διεκρανάσατε, 'poured from your spring.'

Νύμφαι: in v. 148 the Nymphs are not the Muses, but the Nymphs of the fountain Castalia, queen of all fountains, and therefore the source of all fountains. Hence the Nymphs of Castalia are deities of all springs and may be invoked by the waterside in Cos (Wilamowitz-Moellendorf, *loc. cit.* p. 193). According to the Greek custom the wine (v. 147) would be mixed with water from the spring; hence the Nymphs are said to be the givers of the draught.

Recently J. Schmidt (*Rhein. Mus.* 45) has offered a new explanation, taking πῶμα metaphorically = a draught of song. This would be very obscure in this context among κρατήρα, νέκταρ, διεκρανάσατε, with no mention of song, although the metaphorical use of πῶμα can be easily supported. Pind. *Is.* vi. 1:

θάλλοντος ἀνδρὸς ὡς ὅτε συμποσίου
δευτέρων κρητῆρα Μουσάων μελέαν κίρναμεν

A. Pal. ix. 364 ὅσσοι γὰρ προχέουσιν δαιδοτόκου πόμα πηγῆς.

155 sqq. ἀλωάδος, 'of the threshing-floor.'

πτύον, 'winnowing-fan.'

ἃ δὲ γελᾶσαι (opt.), parataxis for 'while she smiles holding the sheaves and poppies in either hand.' The words seem obviously to refer to a statue—or rough figure of Demeter—decked with corn and poppies.

VIII.

The idyll is a simple singing-match between Daphnis and Menalcas, divided into two portions: (a) 33-60 in alternate quatrains of elegiac verse; (b) 63-80 in hexameter verse. Daphnis and Menalcas are the legendary characters of that name (cf. *Id.* vi). Both were the subject of a poem by Hermesianax (see *Introd.* p. 11), and of one by Sosithous in which Menalcas was represented as vanquished in song by Daphnis. It is impossible to hold that Daphnis and Menalcas are merely names applied to contemporary shepherds, in face of i. 91, of the total absence of character drawing, and especially of ὡς πάντι in v. 2. Various critics have regarded as spurious either portions of the idyll, or the whole, but only on internal evidence of very weak character. So far as the idyll contains verbal peculiarities they are confined to the elegiac part, and the change of metre brings with it change of forms (so αἰ ἐν, 43, 47, instead of αἰ κε: ἄν, 52, for ἰάν, on which M. Legrand lays stress, *op. cit.* pp. 16, 17). The inconsistencies found by Hermann between the first and second songs are utterly trivial, and to an unprejudiced reader unapparent. Wilamowitz argues that 'each idyll is a *separate* picture (εἶδος); each *therefore* had a separate title; recurrence of title is *therefore* as good as forbidden; *therefore* viii and ix (bearing same title as vi) are not genuine.' Could dogmatism and pedantry go further? See further Buecheler in *N. Jahrbücher f. Cl. Philol.* 1860.

1. Compare the setting of *Id.* vi.
2. ὡς πάντι: this shows that the idyll deals with the legendary Daphnis; see Preface.
3. πυρροτρίχω: here of the hair of the head, not of the face, as Daphnis and Menalcas are represented as mere lads.
- ἦσθην: Ahrens, *Dial. Dor.* p. 326.
4. ἀμφω συρίσδεν: Verg. *Ecl.* vii. 4:

'Ambo florentes aetatibus, Arcades ambo,
Et cantare pares et respondere parati.'

6. μοι: cf. i. 136, note; not an ethic dative.
7. I have followed Boissonade's punctuation, which connects ὅσσον θέλω with νικασεῖν. 'I say I will vanquish you as much as I like in song'; cf. Arist. *Equit.* 713 ἐγὼ δ' ἐκείνου καταγελῶ ᾗ ὅσον θέλω.
10. εἰ τι πάθεις, 'not if you hurt yourself in the singing.'

A pretty use of this well known euphemism is given by Isaeus, i. § 4 *εἰ τι πάθαι Κλεώνυμος ἄπαις*. The rhythm of the line is not an exception to the rule of the trochaic caesura in fourth foot (see xviii. 15) since *εἰ τι πάθαις* almost form a single word.

11. *ἐσθδέν* : *vid.* Index, Verbs compound ; Soph. *Elect.* 584.

καταθείνειν = *depono*, 'to stake.'

13. *τίνα*. *ἄθλος*, masc. in the sense of *ἄθλον*, neut. = prize, is known only from the grammarians, Bekker, *Anecd.* xxi. 14 *ἄθλος ἀρσενικῶς τὸ ἔργον καὶ τὸ ἀγώνισμα καὶ τὸ ἐπαθλον*. διαφέρει τε τοῦτο τοῦ οὐδέτερου ὅτι τὸ μὲν οὐδέτερον δηλοῖ κυρίως τὸ ἐπαθλον, τοῦτο δὲ τὸν ἀγῶνα. For the optat. *εἴη* cf. Theognis 84 :

τόσσους δ' οὐ δῆεις διζήμενος, οὐδ' ἐπὶ πάντας
ἀνθρώπους, οὓς ναὺς μὴ μία πάντας ἄγοι.

Arist. *Thesm.* 871 (parody) *τίς ἔχει κράτος ὅστις δέξαιτο*: Plato, *Euthyd.* 292 e *τις ποτ' ἐστὶν ἡ ἐπιστήμη ἡ ἐκείνη ἡ ἡμᾶς εὐδαίμονας ποιήσειε* (ποιήσει Stallbaum). We should expect *ἀν* in the relative clause in all these, since the sense required is final or consecutive ('of such a kind as to satisfy us'), cf. Demosth. xx. 161 *νομοθετεῖν οἷς μηδεὶς ἀν νεμεσήσαι*, and there is no preceding optative whereto the following is assimilated (see vii. 125). It is hardly possible to regard the optative as one 'of pure generality,' like Soph. *Antig.* 666 *ὅν πόλις στήσσει τοῦδε χρή κλύειν*, since this is only a variant from *ὅν ἀν στήσῃ*, a form not applicable in the above cases. It is noticeable however that these three optatives occur in a relative sentence dependent on an *interrogative* or quasi-interrogative. The construction would therefore seem to be parallel to the thorny *ἔσθ' οὖν ὅπως* "Ἀλκίηστις ἐς γῆρας μόλοι (Eur. *Alc.* 52) &c. See Sonnenschein, *Syniax*, p. 343 and p. 293, note.

In *θησενύμεσθα* the middle has reciprocal force, 'stake for each other.'

14. *θῆς*: lengthened in arsis in fourth foot, cf. xiv. 203; *Iliad* vii. 164 *θούρην ἐπιειμένον ἀλκήν*. The second metrical anomaly—the hiatus before *ἀμύν*—cannot be justified. *ἀμύν* has not the *f*, nor was it supposed to have it by Theocritus; see v. 24, 144, 148. Hiatus in the fifth thesis is not legitimate even in Homer; see Monro, *Hom. Gram.* § 382. *ἀμύν* has probably displaced the true word both here and in v. 15. *ἐπισσαν* Fritzsche: ? *ῥῆνα*, a word used by Ap. Rhod. and later poets, *vid.* Liddell and Scott. The hiatus *ῥῆνα ἐπεῖ* in 15 would be unobjectionable.

15. *χαλεπὸς δ πατήρ*: cf. xv. 100. *μογερόν Ὀφειούχον*, Aratus 579 (so p k, *χαλεπὸς δ'* Vulg.; *vid.* Ameis).

16. *ποθέσπερα*: adverbial; cf. v. 44; ii. 100; *ταρφέ' ἀμειβομένω*, Odyss. viii. 379; *καλὰ μὲν ἔφευ*, Callim. i. 55. But *ἐπινύκτια μῆλα νομεύων*, A. Pal. vi. 262 (Leonidas) is adjective.

17. *δ νικῶν*, 'the victor'; cf. i. 109.

τὸ πλεόν, 'what is the advantage the victor will have?' (not 'the prize'), cf. Thucyd. i. 42. 4 *τὸ γὰρ μὴ ἀδικεῖν τοὺς ὁμοίους ἔχρωστέρᾳ δύναμις ἢ τῷ αὐτίκα φανερῷ ἐπαρθέντας διὰ κινδύνων τὸ πλεόν ἔχειν*: A. Pal. xii. 245 *τῶν ἄλλων ζῶον τοῦτ' ἔχομεν τὸ πλεόν*.

18. *ἑνεδέφρων*: with nine reeds; seven was the more usual number. Tibullus, ii. 5. 31 describes its shape:

'Fistula cui semper decrescit arundinis ordo
Nam calamus cera iungitur usque minor.'

Reeds of diminishing length were fastened together with wax; cf. i. 129.

καλάν: the epithet is used by Theocritus with remarkable frequency. 'Every commendation on every subject is comprised in that one word,' as Henry Tilney says of the much abused 'nice'; cf. xv. 62; xviii. 26; vi. 14; ix. 25; ii. 73; i. 52; iv. 18; iv. 32; xv. 99, 73; l. 149; ii. 80, &c. Does Theocritus do this in imitation of popular speech?

20. *κατθέιν*, 'I would willingly stake'; see xvi. 67, note.

24. *διετμαξέν* *με*: *scil.* τὸν δακτυλον, the verb taking two accusatives of the person and the part affected; *Iliad* xxi. 181 τὸν δὲ σκότος ὅσσε κάλυψεν: Aesch. *Eumenid.* 88 μὴ φόβος σὲ νικᾷτω φρένας, &c.

26. πῶς . . . ἦν καλέσωμε; 'how will it be if we call?' cf. *Odys.* xviii. 223:

πῶς νῦν εἴ τι ξείνος ἐν ἡμετέροισι δόμοισιν
ἦμενος ᾧδε πάθοι;

The usual reading τῆνόν πως would be explicable by an ellipse τῆνος ὁ αἰπόλος ἦν καλέσωμε; but while ἐάν πως is good Greek is πως . . . ἐάν?

27. *φάλαρος*, 'with white face'; see Buttmann, *Lexil.* p. 528.

28. *ἐπακούσαι* *με*: *vid.* vii. 95; v. l. *ἐπακούσας*: Cobet *ἐπακούσας*.

30. *λυκτά*: formed on analogy of *εὐρύστα* Ζεύς, *ἱππότη* Νέστωρ, &c.; *ἡχέτα* τέττιξ, Hesiod, *Scut.* 393; *ἡχέτα* βόμβος, *A. Pal.* v. 295.

ὦν . . . λαχόν: cf. ll. 5, 18, 61; xxv. 1; xxii. 114, 180, 87. &c.; *Introd.* p. 44. This use of rhyme on second and fourth arsis is fairly common in hexameter verse both in Greek and Latin; *Odys.* x. 145; viii. 230; v. 296; vi. 240; Verg. *Ecl.* viii. 32 'o digno coniuncta viro.' See Fritzsche, Latin edition on viii. 5. For this introductory line cf. vi. 5; ix. 14.

34. *πήποχ'* = *πήποκα* = *πώποτε*, Dial. § 4.

35. *βόσκοιτ'* = *βόσκοιτε*, not -ο: cf. l. 39 *παίνετε*.

ἐκ ψυχᾶς: *sc.* ὑμετέρας, the dells and rivers being regarded as living persons; cf. xxix. 4; Nicet. *Eugen.* σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης: Theophrast. *Ch.* 21 οὐκ ἀπὸ ψυχῆς με φιλεῖς.

36. *μηδὲν ἔλασσον*: 'no less grace' ('non minus pabuli,' Hiller prosaio); cf. xi. 42.

40. *ἄφθονα πάντα*: Arist. *Ecol.* 690 πᾶσι γὰρ ἄφθονα πάντα παρέχον: cf. xv. 111, note.

νέμοι: cf. τὰ ὄρη νέμειν, Xen. *Cyrop.* iii. 2. 20 (= to graze the hills with cattle). Kynaston's translation—'all his sheep ungrudgingly'—is nonsense.

41-48. In the MSS. ll. 41-43 and 45-47 are transposed each into the other's place. This is hardly tolerable. *ἐνθ' οἷς ἐνθ' αἴγες*

suits Menalcas the shepherd, not Daphnis the neatherd. In line 51 Milo is the subject of Menalcas' verse; therefore l. 43 also referring to him must be given to Menalcas. [The order in the text was proposed by an anonymous critic in a review of Jacobs' edition, *Allgem. Litterat. Zeitung*. Oct. 27, 1808, and is now generally adopted.]

41. *ὄς*: collective singular.

43. *ποσίν*: see vii. 153, note.

Μίλων: Daphnis and Menalcas are represented in this idyll as mere children (ll. 3, 64). The following verses therefore are not to be understood as expressions of the singer's own feelings and experience; see Hiller's note. This understood, the supposed inconsistencies of the idyll disappear.

45. For the rhythm cf. xx. 6.

46. *τὰ νέα*: its younglings.

πλήθουσιν can hardly be considered the right reading. k and other good MSS. have *πηδῶσι*, 'throb,' which yields no sense. *πλήθουσιν* is feeble after *πληροῦσιν* in 42, and the conjunction of singular and plural verb with neuter subject is awkward. *πληθύνει* (Meineke) is not much better.

48. *αὐότεραι*: all is parched and drooping in the loved one's absence. *αὔος*, cf. Arist. *Lysist.* 385 *αὔος εἰμ' ἦδη τρέμων*: Soph. *Elect.* 819 *ἄφελος αὔανῶ βίον*: cf. Verg. *Ecl.* vii. 55.

49. *ἀνερ*, 'lord of the flock'; *τὸν τριετῇ κρινὺν τὸν μέγαν ὃς ἡγείται πρὸς τὴν νομὴν*, Lucian, i. 210; Verg. *Ecl.* vii. 7 'vir gregis ipse caper.'

Strictly *ὦ* = *ὦθεν*, cf. iii. 26 *ὦπερ*: iii. 10 *ὦ* (Ahrens, *Dial. Dor.* p. 374); but no sense can then be made, and we must take it = *οὐ* (cf. i. 105), allowing a false form for the Doric *ῥ*. 'Go, lord of the flock, where the wood is deepest—and come ye to the water, kids;—for there is he; go stump-horn and say:—,' i. e. the goat is sent with a message to Milo.

53. Most editors give this verse to Menalcas, marking a lacuna of four lines in which Daphnis should have replied in lines closely resembling 49-52, just as hitherto the quatrains have answered one another phrase for phrase. But that a verbal correspondence was not always required is shown by Verg. *Ecl.* vii. 41-44 compared with 37-40. The correspondence of sense is sufficiently obvious, and it is hard to conceive the singer of this perfect verse returned defeated (l. 82).

53. *χρύσεια*. *Κροίσεια* is read (by conjecture) by Ahrens and subsequent editors, except Paley. But the mixture of historical names with legendary in a poem of which the scene is legendary is not in place. *χρύσεια* is abundantly supported by Pind. *Nem.* viii. 37, which Paley quotes, *χρυσὸν εὐχονται πεδίον δ' ἕτεροι ἀπέραντον*: and *Odys.* iv. 129 *χρυσόιο τάλαντα*. With the whole compare Tyrtæus, xii. 3-8:

οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε
νικῆν δὲ θεῶν Θρηίκιον Βορέην,
οὐδ' εἰ Τιθανοῖο φῦν χαριέστερος εἴη
πλουτοίη δὲ Μίδεω καὶ Κισύρεω μάλιον,
οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη
γλώσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι.

56. Σικελὸν ἐς ἄλλα: most easily construed with ἄσσομαι. To join it to ἐσορῶν involves an awkward change of construction. Note the exquisite sound of these lines produced by the recurrence of the open *a*; cf. xi. 43. With the picture cf. Horace, *Epist.* i. 11. 10:

‘illic vivere vellem
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furemtem.’

And Marlowe's:

‘We will sit upon the rocks,
And see the shepherds feed their flocks.’

57-60. This stanza obviously belongs to Daphnis (cf. 59 *παρθενικῆς* and 47), but this gives Daphnis a stanza too much. Either then four lines of Menalcas' are lost after 56, or we must divide the quatrain between the two singers, giving the first couplet to Menalcas, the second to Daphnis, who then finishes his rival's stanza for him. This latter is not very probable, though not impossible; Vergil paraphrases the verse, *Ecl.* iii. 80.

58. ἀγροτέροις: substantival, ‘to wild things.’

59, 60. Cf. Callim. *Epig.* 52:

τὸν τὸ καλὸν μελανεύντα Θεόκριτον, εἰ μὲν ἔμ' ἔχθει,
τετράκι μσοῖης, εἰ δὲ φιλεῖ, φιλέοις.
ναίχι πρὸς εὐχαίτω Γανυμήδεος, οὐράνιε Ζεῦ·
καὶ σύ ποτ' ἡράσθης· οὐκέτι μακρὰ λέγω.

It is hardly possible in this epigram to refuse to see a reference to Theocritus the poet. Besides the coincidence of phrase in the last line we have the use of τὸ καλόν (see iii. 3, note), and the Doric form μελανεύντα, and the not common name Θεόκριτος. The theory has been advanced, that the epigram is to be interpreted as referring to Callimachus' and Theocritus' friendship and community of view in regard to literary questions (*vid.* *Introd.* pp. 26, 27). The plausibility of this is in no way weakened by the fact that the epigram is an expansion of the line ἡ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾷς, Bacchyl. fr. 25.

61. δι' ἀμοιβῶν = *alternis*; cf. διὰ βραχέων, Isocr. 122 b, &c.

64. μικρός = *μικρός*.

65. Λάμπουρε: ἡ λαμπρὰν οὐρὰν ἔχων ἡ . . . παρὰ τὸ λάμπουρις ἴσως εἶναι ἐπειδὴ . . . λάμπουρις γὰρ ἡ ἀλώπηξ, Schol.

κύον: the syllable is lengthened in arsis; cf. i. 115.

67. ταὶ δ' ὄες: cf. i. 151, note.

κορέσασθαι, ‘to sate yourselves.’

68. οὐτι καμείσθ', ‘ye will not be weary—or famished—when it grows again’; Verg. *Georg.* ii. 201:

‘Et quantum longis carpent armenta diebus
Exigua tantum gelidus ros nocte reponet.’

70. ἀποθῶμαι, ‘that I may set me some aside in cheese baskets’; cf. *Odys.* ix. 246.

72. γάρ: cf. v. 82, 90.

σύνοφρυς: Anacreont. 15:

τὸ μεσόφρυον δὲ μή μοι
διάκοπτε μήτε μίσγε'
ἐχέτω δ', ὅπως ἐκείνη,
τὸ λεληθότως σύνοφρυον,
βλεφάρων ἵπυν κελαινήν.

Note that the songs of the two rivals here correspond in nothing, save length. Daphnis' is the more fanciful.

73. παρελάντα: cf. v. 89, note.

καλὸν καλόν: cf. vi. 8 τάλαν τάλαν: A. Pal. xii. 130 εἶπα καὶ αὖ πάλιν εἶπα καλὸς καλός.

74. οὐ μὲν οὐδέ . . ., 'and yet I answered her not a word to tease her.' τῷμπικρον (see crit. note) is accusative in apposition to the sentence (τὸ ἔμπικρον).

ἐκρίθην ἀπο: a post-classical use for ἀπεκρινάμην.

76. τὸ πνεῦμα: the breeze. [Hiller says 'scilicet τὰς πόρτιος.']

79, 80. Cf. xviii. 29; Verg. *Ecl.* v. 32:

'Vitis ut arboribus decori est, ut vitibus uvae,
Ut gregibus tauri, segetes ut pinguibus arvis.'

The form of couplet is somewhat common; cf. A. Pal. ix. 65:

γῇ μὲν ἔαρ κόσμος πολυδένδρεον αἰθέρι δ' ἄστρα
'Ελλάδι δ' ἦδε χθών οἶδε δὲ τῇ πόλει.

Auctor, *Epigramm. Homer.* 13:

ἀνδρὸς μὲν στέφανος παῖδες, πύργοι δὲ πολλῆος,
ἵπποι δ' ἐν πεδίῳ κόσμος, νῆες δὲ θαλάσσης.

82. ἀδύ τι: cf. i. 1, note.

84. τὰς σύριγγας: each had staked a pipe (ll. 18, 21); the victor therefore takes both.

85. ἄμα with αἰπολέοντα: cf. Xen. *Anab.* iii. 3. 10 οἱ βάρβαροι καὶ φεύγοντες ἄμα ἐτίρωσκον.

λῆς is subjunctive.

86. 'I will give you that stump-horned goat for thy wage.'

τὰν μιτύλαν, τὰ δίδακτρα are in apposition. Both nouns have the article since the sentence represents an 'identical proposition,' τὰ δίδακτρα ἔσται ἡ μιτύλη: Plato, *Gorg.* 489 ε τοὺς βελτίους πότερον τοὺς φρονιμαυτέρους λέγεις ἢ ἄλλους τινάς;

87. ἀμολγέα (the milk-pail). For scansion cf. Διοκλῆδ., xii. 29; φονέα, Eurip. *Hec.* 882; ὑπὲρ κεφαλᾶς, 'brim full.'

89. αἰλοῖτο. For the simile cf. *Odys.* x. 410:

ὡς δ' ὅτ' ἂν ἀγραυλοὶ πόριες περὶ βοῦς ἀγελαίας,
ἐλθούσας ἐς κόπρον, ἐπὴν βοτάνης κορέσωνται,
πᾶσαι ἄμα σκαίρουσιν ἐναντία . . .
. . . ὥς ἐμὲ κείνοι, ἐπεὶ ἴδον ὀφθαλμοῖσι,
δακρυόντες ἔχυντο.

The optative is used without ἂν as in ii. 34; Ap. Rhod. i. 767 δ καὶ δηρὸν περ ἐπ' ἐλπίδι θηήσαιο.

91. γαμβείσα: a new form for γαμβεύσα. So εὔρεμα for εὕρημα (Hedylus), σύνθεμα for σύνθημα (Id.), ἀνθεμα for ἀνθημα, φθονέσης (A. Pal. v. 303). The simile is strange and not fully justified by such expressions of the hardships of married women's lot as Euripides in Stobaeus, lxxviii. 19:

ὠθούμεθ' ἔξω καὶ διεμπολόμεθα
θεῶν πατρῶν τῶν τε φυσάντων ἀπο
αἱ μὲν ξένους πρὸς ἀνδρας αἱ δὲ βαρβάρους

(quoted by Hiller); or Tibullus, iiii. 4. 31:

‘Ut iuveni primum virgo deducta marito
Inficitur teneras ore rubente genas’;

since here we required an expression of *disappointment*. There is no emendation at all satisfactory. Dahl's νύμφα γαμβρῷ ἀκάχατο gives a good sense, but has no palaeographical probability. I suggest νύμφαν γαμβρῷ, so would one grieve relinquishing his bride (τῆς omitted, cf. xvii. 40, note).

92. Cf. Verg. *Ed.* vii. 70.

93. Ναῦα γάμεν. It is useless to attempt to reconcile this with the Daphnis legend, cf. *Id.* i and vii. The story appears in many forms; we have here to deal with another version.

ἀκριβοῦς: cf. πρῶτηβος, *Odys.* i. 431.

IX.

On the interpretation of this poem, see *Introd.* pp. 22, 23. I have there set forth the view which alone seems to explain the poem, that it is merely a specimen poem written in order to afford an opportunity for the personal references of ll. 22-*fin.* Hence the slight nature of the two introductory songs. The whole idyll has been rejected as spurious by Weise, and the majority of editors reject all except 7-27. The theory which I have defended accounts for all but the introductory six lines; they are to all appearance spurious and added by an editor who wished to introduce in some fashion the person who speaks in l. 22. The hand of the unskilful interpolator is betrayed by the otiose repetitions: 1. βουκολιάζω=5. βουκολιάσθην; by the clause τὸ δ' ᾠδᾶς ἄρχω repeated in l. 2 (not a Theocritean touch but found, e.g. Callim. v. 13-15; *Epig.* 63; *Epit. Adon.* 51, 54, 58); by the sense of ὑφίντες in 3; by the extraordinary number of variants in the MSS.; by the rhythm of line 1. βουκολιάζω and the heavy τὸ δ' ᾠδᾶς; and by the monotony of rhythm throughout; each of the first five lines has the weak caesura followed by a comma or colon: none has 'bucolic caesura.' The poem began, therefore, without introduction. There is no internal evidence of any weight against the rest of the poem (*vid.* notes on 21, 28, 29). See further Legrand, *Étude sur Théocrite*, p. 9 (following Brückner he rejects the whole); Buecheler, *Jahrbücher für Class. Philol.* 1860.

1, 2. Vergil, *Ecl.* iii. 58 'Incipe Damoeta: tu deinde sequere Menalca.' The resemblance cannot be accidental, and Ahrens' opinion that the writer of these lines imitated Vergil has nothing to commend it. Therefore these lines, though spurious, were regarded as part of the poem in Vergil's time.

3. ὑφέντες ταῖς βουσί: cf. iv. 4; *Odyss.* ix. 245 ὑπὸ δ' ἐμβρυον ἦκεν ἐκάστη.

ὑπό. Instead of repeating the verb ὑφέντες only the preposition is repeated, cf. *Odyss.* viii. 70; but in ὑφέντες στεῖραισι ταύροις the verb has not the same sense as at the beginning of the line, and must = *clanculum milientes* (Fritzsche) unless we impute a curious ignorance to the author of the line.

4. φύλλοις, 'in the leaves strewn on the ground.' *Odyss.* vii. 287:

ἐνθα μὲν ἐν φύλλοις φίλον τετιημένος ἦτορ
εὖδον πανύχιος.

Longus, ii. 31. 3 τὰ κρέα ἔθηκαν ἐν τῷ λείμῳ ἐν τοῖς φύλλοις.

6. ἐκ τόθεν: cf. Ap. Rhod. ii. 533 ἐκ δὲ τόθεν. I have taken this in preference to ἐκ ποθεν (Ahrens after Briggs) or ἐκποθεν (Briggs) as giving a better antithesis to ἀλλωθεν ('from that side').

7. The names are the same as in viii, Daphnis also in vi, but here are applied to actual shepherds of Theocritus' own day, though not perhaps without an intention of marking the poem as somewhat conventional.

8. κήγών: cf. i. 65 Θύρσις δδ' ὥς Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

9. Daphnis sketches the comfort of his retreat in summer: Menalcas answers with a picture of winter cosiness.

παρ' ὕδωρ: cf. viii. 78.

νέναςται, 'piled high.' Arist. *Ecl.* 840 κλινάι τε σισυρῶν καὶ δαπιδῶν νενασμένα.

10. ἐκ δαμαλῶν δέρματα, 'skins from my goats.' For the adverbial equivalent ἐκ δαμαλῶν added to a noun (here instead of genitive alone), cf. Aesch. *Eumenid.* 183 μέλαν' ἀπ' ἀνθρώπων ἀφρόν: Batrachom. 37 τόμος ἐκ πτέρυγης. Cf. note on ix. 34.

ἀπώσας videtur corruptum. ἀπ' ἀκρας quod in p legitur est sine dubio glossema ad ἀπὸ σκοπιᾶς adscripta et a librario in textum illata.—Ziegler. ἀπώσας, Meineke (so Buecheler and Hiller), but this is a weak word to attach to λῖψ and ἐτίναζε.

13. 'I care for summer's heat as much as two lovers care to heed their parents' words.'

μύθων is used somewhat contemptuously. Contrast Aesch. *P. V.* 40:

ἀνηκουστὲν δὲ τῶν Πατρὸς λόγων
οἷόν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;

15. Αἴτνα μᾶτερ ἐμά. This fixes the scene of the poem as Sicilian. Pindar, *P.* viii. 140 Αἴγινα φίλα μᾶτερ: *Isth.* i. 1 μᾶτερ ἐμά χρύσασσι θήβα.

19. πυρὶ δρυίνῳ, 'a fire of oak logs.' Cf. Verg. *Aen.* xi. 786 'pineus ardor': Mosch. *Eur.* 36 βοδὴ φνῆ: Tryphiod. 214 πευκήεντος πυρός: Theocr. *Ep.* v. 4 κηροδέτῳ πνεύματι: Leonidas, vi. (*A. Pal.* vii. 273) αἰπήσσσα καταγίς (from off the cliffs). More

strangely, Antipater, *Ep.* 28 δρυὶν σπενδόμενος μέλιτι (from the oak).

ζεῖ: better than the 'correction' ζέει in spite of the neglect of 'bucolic caesura.' The spondee—held on—gives the hissing sound of the boiling pot.

20. χερμαίνοντος: impersonal, 'when it is wintry.' Xen. *Hellen.* i. 1. 16 ὕοντος: Arist. *Ecol.* 401 καὶ ταῦτα περὶ σωτηρίας προκειμένου. For the picture of a cosy fireside in winter, cf. Eurip. *Cyclops* 329:

ὅταν δὲ βορρᾶς χιόνα θρήκιος χέη,
δοραῖσι θηρῶν σῶμα περβαλὼν ἑμὸν
καὶ πῦρ ἀνάβω, —χιόνος οὐδὲν μοι μέλει.

Longfellow, *Hiawatha*:

'Four great logs had he for fire-wood,
One for each moon of the winter,
And for food the fishes served him.
By his blazing fire he sat there,
Warm and merry, eating, laughing,
Singing, O Kabibonokka (the north wind),
You are but my fellow-mortal.'

20, 21. 'And I respect not winter more than old Toothless cares for nuts with cream cheese by him'; a quaint simile. For the ἀμυλος, see Philoxenus, Δείπνον (Bergk, *Anth. Lyr.*), iii. 5.

οὐδ' ὅσον, 'not a whit.' A common expression in the Alexandrian writers. Ap. Rhod. i. 290 οὐδ' ὅσον οὐδ' ἐν ὀνείρῳ ὤισάμην, 'I never thought, no not in dreams': id. ii. 190 ἄλλοτε φορβῆς οὐδ' ὅσον ἄλλοτε τυτθόν: Callim. ii. 37 οὐποτε φοίβου θηλείῃσ' οὐδ' ὅσον ἐπὶ χνός ἦλθε παρειαῖς, &c. It is probably in origin elliptical; 'Not so much as a snap of the fingers.' Arist. *Wasps* 213 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλβην;

ἢ ῥωδός. The omission of the comparative (before ἢ) is strange here, though an idea of preference is slightly implied in ὡραν ἔχω. But cf. Pseudo-Phocyl. 82 καλὸν ξεινίζειν ταχέως λιταῖσι τραπέζαις ἢ πλείσταις θοίναισι βραδυνούσαις παρὰ καιρόν. So οὐδὲν is used for οὐδὲν ἄλλο: Aeschines, i. 51 οὐκ ἂν ἄκησα αὐτὸν οὐδὲν αἰτιάσθαι ἢ ὅπερ: Plutarch, *T. Gracch.* vi. οὐδὲν ἢ τὸν λιβανωτόν.

26. Ἰκαρίαῖσι: this—the reading of the best MSS.—may now be kept. We have seen that Theocritus was in Cos for some years, and visited among other places Miletus, where his friend Nicias lived. Why should we not allow him a fishing excursion further afield as far as Icaros, where he found this splendid shell, so large that it provided a bite for each of the party of five? The shell he kept as a curio, and now gave it away on his return to his Sicilian home. Bergk's Ἰκαρίαῖσι (*Ἰκαρίαῖσι*, Meineke, *et alii*) would place the fishing expedition at Hyccara in Sicily (Thueyd. vi. 62).

28. 'Muses of the country side farewell, and make known to the world the songs which once I sang to those my shepherd friends' (*vid.* *Introd.* l. c.). νομεῖσι are Theocritus' pseudo-shepherd friends in Cos, to whom he sends some of his work.

μάλα χαίρετε: cf. i. 144; xv. 149.

φαίνετε δ' φῖδας: *Odys.* viii. 499 ὁ δ' ὀρμηθεὶς θεοῦ ἤρχετο, φαίνει δ' αἰοιδὴν: Plato, *Phaedr.* 259 b γενομένων δὲ Μουσῶν καὶ φανείης φῖδης. The Muses must give their sanction, and 'imprimatur' to the poet's work. No exception need be taken to the form φῖδῃ for αἰοιδῇ here since it appears not in the bucolic song itself but in an envoi of the poet's own.

29. παρών: when in Cos.

30. The general connexion as explained, *Introd.* p. 23, is 'Give to the world my song lest I be accused of dishonesty.' ὀλοφυγγών is explained by Hesych. as φλυκτῖς ('a blister') ἐπὶ τῆς γλώσσης, and Schol. k says ὅταν αὐτῇ γένηται ἐπὶ τῇ γλώττῃ εἰώσασιν αἱ γυναῖκες λέγειν ὡς ἀποτεθείσάν σοι μερίδα οὐκ ἀπέδωκας, 'that you have not paid back honestly what was given into your keeping.' Theocritus is the servant of the Muses (ὑπακούος Πιερίδων, *Ap. Rhod.* iv. 1379), and has accepted as a charge upon him the inspiration which they give. Therefore he prays them to be with him and give their authority to the songs he publishes, vouching for the fair payment of the debt. φύσῃς then cannot be right, and we must take the conj. φύσω (*Briggs* and *Graefe*). μηκέτι, however, is right (μήπω, *Ziegler*). The debt has long been unsatisfied, but shall be so no longer.

34. 'Neither sleep, nor the sudden burst of spring sweeter.' ἐξαπίνης is used in place of adjective, cf. xxiv. 111 Ἀργόθεν ἄνδρες: *Aratus* 1094 ἡπειρόθεν ἀνὴρ: *Iliad* vi. 450 ἄλγος ὀπίσσω: *Demosth.* 835 ἄρδην ὀλεθρός: *Arist. Clouds* 1120 ἄγαν ἐπομβρία. When so used the noun cannot have the article, unless the adverb is placed in the attributive position, i. e. ἡ ἐπομβρία ἄγαν is not Greek.

35. It is better to take τόσσον as demonstrative, and regard the sentence as irregular in construction, cf. xii. 3-8, than to take it as relative (as), *vid.* note on xxii. 199. The sentence gains considerably in energy.

36. Cf. *Horace, Od.* iv. 3. 1:

'Quem tu Melpomene semel
Nascentem placido lumine videris';

but the resemblance of the rest is slight. The thought is rather like that of *Propertius*, iii. 16. 11:

'Nec tamen est quisquam sacros qui laedat amantes;
Scironis media sic licet ire via.
Quisquis amator erit Scythicis licet ambulet oris;
Nemo adeo, ut noceat, barbarus esse volet.'

The lover and the favoured of the Muses bear alike a sacred inviolable life.

X.

There is very little evidence for the date or place of composition of this idyll. The scene is, however, probably Coan. Polybotes (l. 16) is a Coan name; and the use of Σύραν (l. 26), and the mention of Lityrses (l. 41) are more appropriate to

the eastern islands than to Sicily. On the other hand Theophrastus states that the cactus (*vid.* l. 4) was only found in Sicily. It is one of the more realistic poems, and consists of a dialogue between two reapers, Milo and another (*Battus* acc. to Scholiast). Battus is in love and cannot work; urged by his companion he relieves himself by singing a sentimental love song to his Bombyca; but meets with small sympathy from Milo, who shows him what a labourer's song should be—a string of rustic maxims in the style of Hesiod, on crops and weather and overseers.

1. *βουκαίε*. Fritzsche makes this a proper name, and *βούκος* (l. 38) a shortened form of the same. Nicander, however, certainly uses *βουκαῖος* as a common noun. *Theriaca*, v. 5 *πολύεργος ἀροτρεὺς βουκαῖός τε . . . καὶ ὄρειτύπος*. Eustathius on *Iliad* xiii. 824 explains both *βουκαῖος* and *βούκος* as = *ἀγροίκος*. Schol. k on 37 says Nicander used *βούκος* = *βουκόλος*, and the false reading *βουκόλος* in that verse is obviously a gloss (Nicander, fr. 35 *βουκαῖοι ζεύγεσσι ἀμορβεύουσιν ὀρήων*). It is impossible in face of this evidence to make *βουκαῖος* a proper name; and we must regard *βουκαῖος* and *βούκος* as a doublet like *δειλός* *δειλαιος*, *ἐρυθρός* *ἐρυθραῖος*, and probably as adjectives = *ἀγροίκος*.

πενόνθας: from *πενόνθω*. These forms are said to be Sicilian, but are found in Greek of all ages and districts. *δεδοίκα*, Theocr. xv. 58; *πεφύκει*, xi. 1; *ἐστήκα*, Anthol. Append. 65. In participle—*ἀνάγουσα*, Herond. vii. 101; *κεκλήγοντες*, Quint. Smyr. xii. 58, &c. (? *Iliad* xvi. 430); *ἐργέγοντι* *ἐοικώς*, Hesiod, *Scut.* 227; *τεπυποντες*, Callim. iii. 61. Cf. *ἐμέμηκον*, *Odys.* ix. 438; *ἐπέφυκον*, Hesiod, *Theog.* 152; *Scut.* 76.

2. *ἔν*, 'your.' The possessive pronouns become utterly confounded in late Greek: *ἐός* = *tuus* here and xxiv. 36; xxii. 173; Quint. Smyrn. vii. 294 = *suus* (plural), Quint. Smyrn. ii. 264 (Theocr. xxvii. 26) = *noster*, Ap. Rhod. iv. 203. There are possibly traces of this in Homer; *Iliad* xiv. 221 *σῆσι*: MS. D has *ῆσι*. So *ἐμοί* = *mei*, Ap. Rhod. ii. 635; *ἐοῖ* *αὐτῇ* = *mihi ipsi*, Ap. Rhod. iii. 99: *σφίσι* = *nobis*, Id. ii. 1278; *σφέτερος* = *tuus*, Theocr. xxii. 67 = *meus*, xxv. 162 = *suus* (singular), Bacchyl. iii. 36 and often (not in Homer): *ὅς* = *tuus*, Callim. iii. 103 = *meus* (Mosch.) Megara 77 &c. Cf. Monro, *Hom. Gram.* § 255.

δύνα: for *δύνασαι*, cf. Soph. *Philoct.* 798, &c.; *ἐπίστα*, Pind. Cf. Rutherford, *N. Phryg.* p. 463.

δγμον, 'swathe'; cf. *Iliad* xi. 68:

οἱ δ' ὥς ἀμνητῆρες ἐναντίοι ἀλλήλοισι
δγμον ἐλαύνουσιν ἀνδρὸς μάκαρος κατ' ἄρουραν
πυρῶν ἢ κριθέων· τὰ δὲ δράγματα ταρφέα πίπτει.

Cf. *Odys.* xviii. 366 sqq.

3. *ἄμα λαοτομέις*: Quint. Smyrn. viii. 279:

ὥς δ' ὅπ' αἰζοὶ μεγάλης ἀνὰ γουνὸν ἀλωῆς
ὄρχατον ἀμπελόεντα διατμήσῃσι σιδήρεα
σπερχόμενοι, τῶν δ' ἴσον ἀέξεται εἰς ἔριν ἔργον.

4. κάκτος ἔτυψε : cf. Philetas, fr. (quoted Introd. p. 11); Theophrastus, *H. Pl.* vi. 4. 10 states that the cactus was peculiar to Sicily, ἐν δὲ Ἑλλάδι οὐκ ἐστὶ. Does he include the islands in 'Ελλάς? *vid.* preface to this idyll.

5. δειλὸν τυ καὶ ἐκ μέσῳ ἄματος. 'καί, se corrigentis est; "vesperi et a meridie eris" non significat "atque adeo," Hermann, *Opusc.* v. τυ is rather contemptuous, 'what will you be like?'

ἐκ = 'after.' ἐξ ἧους λείβειν οἶνον, Hesiod, *Ἔργ.* 724.

7. ὄψαμάτα, 'who can reap till late.'

8. ποθέσαι τινα τῶν ἀπεόντων : masc. not neuter. Battus tries to break the subject delicately; 'have you never longed for some absent—friend?'

11. μηδέ γε συμβαίη, 'no, and may it never'; Arist. *Frogs* 1045 ET. μὰ Δι' οὐδέ γάρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. ΔΙ. μηδέ γ' ἐπείη.

γεῦσαι, 'to give a taste of.' χαλεπὸν, 'a bad business.' The phrase is either a recognized proverb or modelled on such. It is noticeable that a large proportion of Greek proverbs form the last half of a hexameter, e.g. κακὰ μὲν θῦρες κακὰ δ' ἴπες· ξύλον ἀγκύλον οὐδέποτε δρόνον· σὺν Ἀθηνᾷ καὶ χέρα κίνει (God helps them that help themselves).

12. ἔραμαι ἑνδεκαταῖος, 'I have been in love for ten days.' The present is used as with πάλαι, Herond. iii. 38 ἡ τριταῖος οὐκ οἶδεν τῆς οἰκίης τὸν οὐδόν.

13. ἐκ πίθῳ. παροιμία ἐπὶ τῶν ἀφθονα ἐχόντων, Schol. : Herond. iv. 14 οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν.

δῆλον, 'it is clear'; cf. δῆλον ὅτι in orators.

ἄλις ὄξος. The accus. with ἄλις occurs rarely in Classical period, always in Alexandrian, e.g. ἄλις ὄλβον, Callim. i. 84.

14. ἄσκαλα πάντα, 'all is unhoed before my doors,' ἀπὸ σπόρω, 'from seed-time.' Harvest began in May (see Hesiod, *Ἔργ.* 383), so this must refer to the spring sowing, when the sun enters Taurus (April 20 now); cf. Verg. *Georg.* i. 215 :

'Vere fabis (beans) satio : tum te quoque, Medica (lucerne), putres Accipiant sulci, et milio (millet) venit annua cura :

Candidus auratis aperit cum cornibus annum Taurus.'

15. λυμαίνεται, 'tortures'; Arist. *Frogs* 59 τοιοῦτος ἑμερός με διαλυμαίνεται.

ἡ Πολυβώτα : sc. παῖς. The slave girl of Polybotes, not the daughter.

16. παρ' Ἱπποκίων, 'in Hippocion's farm'· cf. xiv. 14.

17. Solon, xiii. 27 :

τοιαύτη Ζηνὸς πέλεται τίσις,

αἰεὶ δ' οὐ ἐλέγηθε διαμπερές, ὅστις ἀλιτρὸν
θυμὸν ἔχη.

Schol. k παροιμῶδες ἐπὶ τῶν δίδόντων δίκην τῆς ἁμαρτίας, 'your sin has found you out.' πάλαι is to be joined with ἐπεθύμεις, what

you desired *before*. *πάλαι* can refer to comparatively recent events; see Soph. *O. T.* εἶπον ὡς δοίην *πάλαι*. Milo regards Battus' attainment of his desire as a heaven sent punishment for his sins.

18. *μάντις καλαμαία*: a grasshopper (cf. use of *σερίφος*, Liddell and Scott, *s.v.*). So Milo calls Bombyca from her bony leanness.

τὰν νύκτα: accus. of time.

χροῖξέεται = *συγκοιμηθήσεται*, *vid.* Hiller and Paley, *ad loc.*

19. *αὐτός*, 'alone'; cf. ii. 89; Arist. *Acharn.* 504 *αὐτοὶ γὰρ ἔσμεν*.

22. *καὶ τι κόρας*, 'and strike up a love song to your girl.' The gen. *κόρας* depends on *μέλος*: cf. Pind. *Isth.* i. 21 *Ἰολάου ὕμνῳ*: Demosth. *De Cor.* § 100 *στρατείας ἄς ἀπάσας τῆς τῶν Ἑλλήνων σωτηρίας πεποιήται ἢ πόλιν* where *τῆς σωτηρίας* depends on *στρατείας*.

ἔδιον οὕτως ἐργαζῆ: song will relieve your thought and you will work the better; so Propert. i. 9, *ad fin.* 'dicere quo pereas saepe in amore levat.'

24-37. The song falls naturally into couplets, as that in *Idyll* iii into groups of three lines, *Introd.* p. 39.

24. *συναείσατε*: *vid.* on ix. 28.

μοι is governed by the *συν*-; cf. Thucyd. viii. 16 *ἐνγκαθ' ἑρὸν αὐτοῖς*, &c.

25. *ποιεῖτε* (k): Theocritus has the first syllable short, viii. 18; x. 38; iii. 9, 21: xxix. 24; xiv. 70. The MSS. vary in each case between *ποιεῖν* and *ποιεῖν*.

27 sqq. Cf. Lucretius, iv. 1151 sqq.; Longus, i. 16 *μέλας εἰμί· καὶ γὰρ ὁ ὑάκινθος· ἀλλὰ κρείττων*: Nonnus, xxxiv. 118:

*Χαλκομέδην μὲν ἅπαντες· ἐγὼ δέ σε μούνος ἐνὶ φῶ
Χρυσομέδην ὅτι κάλλος ἔχεις χρυσέης Ἀφροδίτης.*

28. *ἡ γραπτὰ ὑάκινθος*. The iris sprang from the blood of the dead Hyacinthus, slain by Apollo, and bore on its edge the letter *Υ*: Verg. *Ecl.* iii. 106; Milton, *Lycidas*:

*'His bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscribed with woe.*

A second legend made the flower spring from the blood of Ajax, and interpreted the writing as *αἰ αἰ*. Euphorion, fr. 36:

*πορφυρέη ὑάκινθε, σὲ μὲν μία φῆμυς δαιδῶν
'Ροιτεῖς ἀμάθοισι δεδουπότος Αἰακίδαο
εἵματος ἀντέλλειν γεγραμμένα κοκύνουσιν.*

29. *τὰ πρῶτα λέγονται*, 'they are chosen to be the first in the garlands.' The subject is *τὰ ἴον καὶ ἡ ὑάκινθος*. For *τὰ πρῶτα* cf. Arist. *Frogs* 421:

*νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἀνὼ νεκροῖσι,
κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.*

= the pick of the rascals.

31. ἐπὶ τὴν: cf. ii. 40.

32, 33. 'Would that I had the fabled wealth of Croesus: our statues would be standing in gold to Aphrodite.' ἀνακείσθαι used for passive of ἀνατίθεμαι (middle). For the use with the person whose statue is dedicated as the subject cf. Lycurgus, *In Leocr.* § 51 ἐν ταῖς ἀγοραῖς ἀθλητὰς ἀνακειμένους: Plato, *Phaedr.* 236 b πλείονος ἄξια εἰπὼν τῶν Δυσίου παρὰ τὸ Κυβελιδῶν ἀνάθημα σφυρήλατος ἐν Ὀλυμπίᾳ στάθῃτι. The protasis of the condition is supplied by a wish; cf. *Odys.* i. 265, &c.; Theocr. v. 44. The form of wish must of course be assimilated to the form of if-clause which would have been used. Hence Paley's εἴη ὅσα is ungrammatical.

34. 'You with your flute and a rose or apple; I with fine dress and new shoes on my feet.'

ἢ μᾶλλον τυ: so Ahrens with the best MSS. The Vulgata ἢ τύγε μᾶλλον gives a better rhythm, but does not give a sufficiently prominent place to the pronoun.

τὸς αὐλῶς: cf. l. 16. In the second line καινόν is usually supplied to σχῆμα from καινός, but σχῆμα by itself means a fine dress. Alciphro. i. 34 ἐξ οὗ φιλοσοφεῖν ἐπενόησας σεμνός τις ἐγένου . . . εἶτα σχῆμα ἐλὼν καὶ βιβλίδιον μετὰ χεῖρας εἰς τὴν Ἀκαδημίαν σοβεῖς (Wuestemann). The Scholiast (and some modern editors) take σχῆμα of a dancer's poise; it could not mean this without further definition. It is probably merely confusion on the Scholiast's part that makes him write ἐγὼ δὲ καλὸν ἄνθρωπος εἶχον ἄν. If anything were lost it would have to be two lines, and the symmetry of sense and style would not allow of this.

35. ἀμύκλας: Amyclean shoes. Things are constantly called from the place of their origin, e.g. Ἀχαϊκάς (fetters), Herond. v. 61, in English, 'Hollands,' 'Newfoundlands,' 'Skyes,' 'St. Bernards,' 'Havannas.'

36. ἀστράγαλοι: 'instar talorum eburneorum,' Fritzsche; cf. xxviii. 13.

37. τρύχνος. Photius, *Lex.* τρύχνον· καὶ παρὰ τὴν παροιμίαν ἀπαλῶτερος τρύχνον· παρὰ δὲ Κωμικός φησι εἰμὶ μουσικώτερος τρύχνον: Theophrastus, *H. Pl.* ix. 11 calls it τρύχνος ὑπνώδης, and says that mixed with wine it formed a narcotic (Hiller). The point of the comparison lies in the soft soothing tone of the voice: 'Her voice was ever soft, Gentle and low' (*King Lear*).

38. ἐλελήθει. This pluperfect form becomes common in place of the aorist, Lucian, *Νεκρομ.* 486 ἐλελήθει Μένιππος ἡμᾶς ἀποθανών. So with other verbs: ἐπεὶ παρεληλύθειμεν, Lucian, *V. H.* ii. 29; ὥστε αὐτίκα ἐπεπτώκει, *Id. Tox.* 16; ἐθα καταδεδεμένον κατελελοίπει τὸν ἵππον, *ib.* 49; ἐπεὶ ἐδεδείπνητο, *ib.* 25.

βοῦκος: see note on line 1. Hiller objects to the absence of the article if the word is taken as a common noun, but unnecessarily. Milo means 'a labourer,' not 'the labourer.'

39. τὰν ἰδέαν . . . ἐμέτρησεν, 'he measured off the tune'; Lucian, *Imagg.* 14 τὸ γὰρ τῆς τε ἀρμονίας ἀκριβέστατον διαφυλάττειν, ὥς μὴ παραβαίνειν τι τοῦ ῥυθμοῦ ἀλλ' εὐκαίρῃ τῇ ἀρρεῖ καὶ θέσει διαμετρήσθαι τὸ ᾄσμα (Fr. Jacobs); cf. Plato, *Theaet.* 175 *ad fin.*

40. τῷ πώγονος: gen. after exclamation; cf. iv. 40.

ἀνέφυσα. Greek of the Classical period would have said *ἐφυσα*. ἀναφύω is common from 300 B.C., Ap. Rhod. ii. 1212 ὄφεις . . . ὃν αὐτῇ γαῖ' ἀνέφυσε Κανκάσου ἐν κνημοῖσι. The sense of the line is 'Alas that I am a bearded man, and so inferior to him!' in mockery, as his whole behaviour shows.

41. Λιτυέρσα. Lityerses was son of Midas, king of Celaenae in Phrygia. After hospitably entertaining strangers he made them reap with him, and such as could not equal him in work he slew. Hercules finally ended him. Athenaeus 619 a says merely that the harvesters' song was called the Lityerses; and Photius, i. 54 speaks of Λιτυέρσην ψῆδὴν τινα ἣν ἄδουσιν οἱ θερίζοντες ὡς ἐπίσημόν τινα γεγονότα τῶν παλαιῶν τὸν Λιτυέρσαν. It seems then that according to the popular version Lityerses was merely a hero of agriculture, and barbarity was not ascribed to him (see Wuestemann's note). Milo's song is intended as a representation of the traditional popular songs of Theocritus' day; it is not to be regarded as Milo's own invention.

42-55. The lines form seven couplets of maxims strung together without any close connexion as in Hesiod, 'Erg. 706-764.

44. ἀμαλλοδέται, 'binders,' here and A. Pal. x. 16 for ἀμαλλοδετήρες. The form in -ης is usual in nom. sing.; that in -ηρ in other cases, in hexameter and lyric verse (K. Lehrs, praef. Oppian, ed. Didot, p. vi).

45. σκύνοι ἄνδρες, 'useless fellows.' The fig-tree was useless for timber, Hor. Sat. i. 8. 1 'inutile lignum.'

ἀπόλετο χροῦτος ὁ μίσθος, 'that hire is a dead loss'; Theophrast. Char. ix. καὶ φίλῳ δὲ ἔρανον κελεύσαντι εἰσενεγκεῖν εἰπεῖν ὅτι οὐκ ἂν δόιη, ὕστερον ἤκειν φέρων, καὶ λέγειν ὅτι ἀπόλλυσσι καὶ τοῦτο τὸ ἀργύριον.

εἴποι. The optative in final sentence in primary sequence becomes very common in Alexandrian and later writers, especially Lucian (Madvig, Adv. i. 682); Ap. Rhod. i. 660, 1005, 490 εἰ δ' ἄγε δὴ . . . δῶρα πόρωμεν ἵν' . . . ἔκτοθι πύργων μίμωκιν: cf. Theocr. xxiv. 100.

46, 47. ὁ τομά. The sheaf is to be turned with the cut end of the stalk to the west wind, in order that the grain may be dried and fattened. Cf. A. Pal. 6. 53:

Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκα

τῶν πάντων ἀνέμων πιστάτῳ Ζεφύρῳ.

εὐξαμένῳ γὰρ ὁ γ' ἦλθε βοαθῶς ὄφρα τάχιστα

λακμήσῃ πεπόναν καρπὸν ἀπ' ἀστυχύων.

48. 'When winnowing avoid sleep in the noontide.'

τὸ μεσαμβρινόν: cf. i. 15. The precept is given generally, not addressed to the winnowers; hence absence of article, and the use of the accusative, Hesiod, 'Erg. 753 μηδὲ γυναικίῳ λουτρῷ χροῖα φαδρύνεσθαι ἀνέρα: then 755 μηδ' ἱεροῖσιν ἐπ' αἰδομένοισι κυρήσας μοιμεύειν δίδηλα (addressed to Perses, hence nominative). Hermann alters the text to φεύγοι . . . ὕπνος (so Hiller, Ziegler) without any need.

49. τελέθει. πέτεται (C. Hartung) possibly right.

50. ἀρχεσθαι δ' ἀμῶντας. The δέ is justified here since this

precept attaches closely to the preceding couplet, and is in contrast to it. Hermann (Ziegler, Meineke, Hiller, Fritzsche) reject it and read ἀρχεσθ' ἀμώντας.

52. οὐ μελεδαίνα, 'he does not trouble about the filler of the glass, for he has to spare.' μελεδαίνω with accus. here, as Archiloch. 8 ἐπίρρησιν μελεδαίνων, with gen. in ix. 12; *vid.* Index, Accusative.

53. τὸν προπιεῖν ἐγχεύντα: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεύντα: Herod. iv. 172 ἐκ τῆς χειρὸς διδοὶ πιεῖν. The MSS. have τὸν τὸ πιεῖν ἐγχεύντα. Fritzsche supports this by *A. Pal.* xii. 34 εἰς ἔφerein τὸ πιεῖν (his drink), but both are to be emended. The infinitive with the article cannot stand for a concrete noun; here = τὸ ποτόν. In Plato, *Rep.* 439 b εἶναι ὥσπερ θηρίον ἐπὶ τὸ πιεῖν it = a verbal noun 'drinking'; Soph. *Ajax* 555 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης = rejoicing and sorrowing; cf. Aesch. *Agam.* 498 τὸ χαίρειν μᾶλλον ἐκβάσει λέγων: Isocr. 85 ο ἐξεστηκὼς τοῦ φρονεῖν. It can be used freely in consecutive sense when negatived, Aesch. *Agam.* 15 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνῳ, so that though we could say καλύει τὸ μὴ πιεῖν ἐμέ we could not say ἐγχεῖ τὸ πιεῖν ἐμέ, 'so that I drink.' Lastly it can be used dependent on nouns, as Lucian, i. 457 οὐδεμία μηχανὴ τὸ διαφνεῖν αὐτούς. None of these uses in the least justifies τὸ πιεῖν ἐγχεύντα. *προπιεῖν* is nearer MSS. than *πιεῖν* Herm. or *τι πιεῖν*: *vid.* also Jannaris, *Hist. Greek Gram.* p. 580.

57. λιμηρόν, 'starveling,' *A. Pal.* vi. 287:

κακῶν λιμηρὰ γυναικῶν
ἔργα, νέον τήκειν ἄνθος ἐπιστάμενα.

XI.

We have seen in *Idylls* vi and viii that Theocritus imagined to himself a legendary past of the country side and country character. The heroes Daphnis, Menalcas, and Damoetas sang in rivalry, as did the shepherds of Cos and Sicily in the year 280, and their times were not far different from the modern in tone. Here the heroic mask is stripped away completely. The giant Polyphemus is no more the cannibal brute of the *Odyssey*, but an uncouth boor; huge and ugly still, above the mortals in loving a nymph, but at the last only a Brocken-shadow of Comatas.

The theme of the 'Cyclops and Galatea' was a favourite, and was treated in verse by Philoxenus (Bergk, fr. 8), Hermesianax, Theocritus, Callimachus, and Bion, besides whom the author of the *Epit. Bionis* alludes to the story (see Rohde, *Der Griech. Roman*, p. 74). We do not know how Philoxenus and Hermesianax dealt with the story. In Theocritus it forms, like *Idyll* xiii, the illustration of a text, 'There is no remedy in science against the plague of love'; even heroes like Heracles were subject to it; nay, even that old

hero of Sicily, the Cyclops Polyphēmus, was as love-sick as any one of us, and found solace in song alone. The object of the poem is therefore not to present to us a burlesque pastoral, but to combine with certain grotesque features a pathos and feeling of pity.

Like *Id.* xiii the poem is addressed to Nicias, whose profession is gently satirized. The doctor answered the poem with one of which the opening lines are preserved:

ἦν ἄρ' ἀληθὲς τοῦτο θεόκριτε· οἱ γὰρ ἔρωτες
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμουσοῦν.

Bion would seem to have softened down the rougher features of the sketch and to have made his Cyclops sing more daintily, if we may judge from the four lines left of his poem:

αὐτὰρ ἐγὼ βασεῦμαι ἑμὴν ὁδὸν ἐς τὸ κάταντες
τῆνο ποτὶ ψάμαθόν τε καὶ αἰὶνα ψιθυρίσδων,
λισσόμενος Γαλάτειαν ἀπηρέα· τὰς δὲ γλυκείας
ἐλπίδας ὑστατίῳ μέγχι γήραος οὐκ ἀπολείψω.

Callimachus' work is an epigram less on Polyphēmus' than on Theocritus' poem (*Epig.* xlv):

ὡς ἀγαθὸν Πολύφαμος ἀνεύρετο τὰν ἐπαιδὸν
τῶραμένῳ· καὶ γὰρ οὐκ ἀμαθὴς ὁ Κύκλωψ
αἱ Μοῦσαι τὸν ἔρωτα κατισχναίνοντι, Φίλιππε.
ἦ πανακὲς πάντων φάρμακον ἂ σοφία.
τοῦτο δοκίω, χὰ λιμὸς ἔχει μόνον ἐς τὰ πονηρὰ
τῶγαθὸν ἐκκύπτει τὰν φιλόπαιδα νόσον, &c.

Besides these poets Ovid (*Melam.* xiii. 789) has imitated the poem (*vid.* notes on this idyll); but according to his wont has expanded all the phraseology to very weariness.

On date, &c., see *Intro.* p. 23.

1, 2. πεφύκει: see on X. 1.

The words φάρμακον . . . ἔγχριστον . . . ἐπίπαστον are chosen in view of Nicias' profession (cf. 5 and 80).

ἐπίπαστον is explained by *Πιαδ* xi. 515 ἐπὶ τ' ἥπια φάρμακα πᾶσσειν.

For ἔγχριστον cf. *Aesch. P. V.* 480; *Eurip. Hippol.* 516. The metaphor of φάρμακον is common; Bion, xiv:

μολπὰν ταὶ Μοῦσαι μοι δεῖ ποθέοντι διδοῖεν
τὰν γλυκερὰν μολπὰν τὰς φάρμακον αἰδιον οὐδέν

Isocr. 167 c ταῖς ψυχαῖς ταῖς ἀγνούσαις καὶ γεμούσαις πονηρῶν ἐπιθυμῶν οὐδὲν ἐστὶν ἄλλο φάρμακον πλὴν λόγος.

3. κοῦφον . . ., 'but light it is and sweet among men.' κοῦφον is not = κομφίζον: but = gentle and painless. Cf. *Pind. P.* iii. 6 τέκτων ρωθυνίαν ἄμερος (cf. *Aesculapius*); *Horace, Odes* i. 32. 15 'dulce lenimen'; *Pind. P.* iii. 91:

τοὺς μὲν μαλακαῖς ἐπαιδαῖς
ἀμφέπων, τοὺς δὲ προσανεία πίνοντας, &c.

4. ἐπὶ here = *among*, not 'in power of.' Cf. *Odys.* xiii. 59 :

γῆρας

ἐλθῃ καὶ θάνατος, τὰ τ' ἐπ' ἀνθρώποισι πέλονται :

Bacchyl. vii. 8 :

φῶ δὲ σὺ πρεσβύτατον νείμης γέρας
νίκας, ἐπ' ἀνθρώποισιν ἔνδοξος κέκληται.

6. ταῖς ἐννέα δῆ : cf. *Epig.* x ; on Nicias as a poet, *vid.* *Introd.* p. 13.

7. οὕτω γοῦν, 'Twas thus at least that Polyphemus eased his pain.'

ράιστα : cf. v. 81 ; *Timo*, fr. 41 (*Bruck*) πῶς ποτ' ἀνὴρ ἐτ' ἄγεις ῥῆστα μεθ' ἡσυχίης.

8 παρ' ἡμῖν. These words cannot be taken as evidence that the poem was written in Sicily. In *Xenoph. Hellen.* iii. 4. 5 Agesilaus when in *Asia* says, ἐν τῇ παρ' ἡμῖν Ἑλλάδι, i.e. in the Greece from which we come. But the words obviously do imply that Theocritus was a native of Sicily.

8. ὥρχαίος : cf. *Callim. Ep.* 59 ὥρχαίος Ὀρέστας.

10. ἤρατο δέ, &c. He loved not with apples nor roses, nor locks of hair, but with real fits of madness, i.e. not with what men call a wild passion, but with a fiercer madness.

μάλοις : cf. vi. 7.

ῥόδωφ : collective singular ; *vid.* note on xiv. 17.

11. ὀρθαῖς μανίαις : cf. *Aelian, H. An.* xi. 32 ἐκφρων γενόμενος εἰς τε ὀρθὴν μανίαν καὶ ὡς τὰ μάλιστα ἰσχυρὰν ἐκφοιτᾷ (*Fritzsche*) ; cf. *Lucian, Tox.* xv. καταβαλὼν ἑαυτὸν εἰς τοῦδαφος ἐκυλινδετο καὶ λύττα ἦν ἀκριβὴς τὸ πρᾶγμα.

12. The lines are imitated in a pretty epigram ; *A. Pal.* vii. 173 (? *Leonidas*) :

αὐτόμαται δεῖλα ποτὶ ταῦτ' αἰ βόες ἦλθον
ἐξ ὄρεος πολλῇ νειφόμεναι χιόνι·
αἰαί, Θηρίμαχος δὲ παρὰ δρυὶ τὸν μακρὸν εὐδαι
ὑπνόν' ἐκοιμήθη δ' ἐκ πυρὸς οὐρανίου.

Cf. *Verg. Ed.* iv. 21. αὐταῖ alone.

14. αἰδων αὐτοῦ ἐπ' αἰόνος, 'singing his Galatea there on the weed-strewn shore.' Cf. the picture of Odysseus on the desolate coast of Calypso's island :

ἡματα δ' ἄμ πέτρῃσι καὶ ἡϊόνεσσι καθίζων
πόντον ἐπ' ἀτρυγέτον δερκέσκετο.—*Odys.* v. 156.

αὐτόθ' is for αὐτόθι elided as in *Odys.* x. 132, &c. The MSS. have αὐτοῦ, αὐτῶ, or αὐτός, but αὐτῶ in Doric = αὐτόθεν, thence not *there*. Hence *Ahrens*, αὐτῶ ἀπό (*Dial. Dor.* 375), but this gives an awkward order, or αὐτεῖ ἐπὶ, introducing a new dialect form. αὐτοῦ explains the variant. αὐτοῦ was written as gloss and altered to αὐτός or αὐτῶ.

16. τό οἱ ἦπατι. The antecedent to τό is ἔλκος. Cf. *Syrinx*, δς Μοῖσα λιγὺ πᾶν ἰσπεταφῶν ἔλκος : *Iliad* xvi. 511 ἔλκος, δ δὴ μιν Τεύκρος ἐπεσσύμενον βάλεν ἰφῶ : *Pind. Pyth.* ii. 167 ἔλκος ἐφ' καρδίᾳ ἐνέπαφαν. The phrase is partly Homeric ; *Odys.* xxii. 83 ἐξ δέ οἱ ἦπατι πῆγε θοὸν βέλος.

19 *sqq.* The opening of this song has found many imitators. Verg. *Ecl.* vii. 37:

‘Nerine Galatea, thymo mihi dulcior Hyblae,
Candidior cyenis, hederā formosior alba’

(following as usual even the rhythm of Theocritus’ lines). Ovid, *Met. loc. cit.* ‘Candidior folio nivei, Galatea, ligustri, &c.,’ the comparison running through nineteen lines. Gay, in *Acis and Galatea*:

‘O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night
Than kidlings blithe and merry.’

On the balance and symmetry of the lines, *vid.* *Introd.* p. 39.

20. πακτῆς: ‘Mollior lacte coacto’ (Ovid, *loc. cit.*); Lucian, *Ἑνάλ. Διάλ. Doris to Galatea*, καίτοι τί ἄλλο ἐν σοὶ ἐπαινέσαι εἶχεν (the Cyclops) ἢ τὸ λευκὸν μόνον; καὶ τοῦτο οἶμαι ὅτι ξυνήθης ἐστὶ τυρῷ καὶ γάλακτι. Diodorus says that Tyro was so called διὰ τὴν λευκότητα καὶ τὴν τοῦ σώματος μαλακότητα (Renier).

21. σφριγανωτέρα, ‘more plump than ripening grape’; *vid.* note on xxvii. 9, and J. A. Hartung on this line.

22. αὐθ’=αὔθι. αὐθι in Homer=ἐνθάδε (*Odys.* v. 208), but in Alexandrine poets is used for αὐθις or αὖ, with the meaning ‘again,’ ‘in turn’ (not ‘a second time’); Callim. iii. 241:

ἄρχήσαντο
πρῶτα μὲν ἐν σακίεσσιν ἐνόπλιον, αὐθι δὲ κύκλω
στησάμεναι χορὸν εὐρύν.

(Homer uses αὐτε in this sense, *Odys.* xxii. 5; *Iliad* i. 237); cf. i. 112. The -ι- is elided as in *Iliad* xii. 85, &c. The couplet then connects with 19, ‘Why dost thou reject thy lover . . . but come in turn when sleep possesses me, but straight art gone when sleep doth dischain me.’

23. ὕπνος ἀνῆ μὲ: *Odys.* vii. 289 καὶ με γλυκὺς ὕπνος ἀνῆκεν. Cf. *Odys.* ix. 333.

25. τεοῦς=τεν=σου. Dialect, § 2. It is a Boeotian form, Ahrens, *Dial.* i. p. 223.

26. ὑακίνθινα φύλλα: cf. xviii. 39.

27. ἐγὼ δ’ ὀδδόν: *Odys.* vii. 30 ἐγὼ δ’ ὀδδὸν ἡγεμονεύσω.

ἐξ ὄρεος, ‘on the hills.’ Vergil adapts and makes a pretty picture, *Ecl.* viii. 38:

‘Saepibus in nostris parvam te roscida mala—
Dux ego vester eram—vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus;
Iam fragilis poteram a terra contingere ramos.’

28. παύσασθαι: sc. ἐρῶν. Beware of joining παύσασθαι ἐσιδόν. Verbs of *ceasing* and *beginning* take the present participle, never the aorist. Tr. ‘Having seen thee, from that time onward I cannot even yet cease to love.’

πα = πω. For the conjunction of οὐδέ πω νῦν, cf. Isocr. 94 b ὥστε μηδέ πω νῦν ἐξιτήλους εἶναι τὰς συμφοράς.

29. τιν δ' οὐ μέλει : cf. iii. 52.

33. εἰς δ' ὀφθαλμοῖς ἐπέστι : cf. Hesiod, *Theog.* 142 μῶνος δ' ὀφθαλμοῖς μέσσω ἐνέκειτο μετώπῳ : Lucian, *Ἐνάλ.* Διάλ. 1 (i. 288) ὁ ὀφθαλμοῖς ἐπιπρέπει τῷ μετώπῳ οὐδὲν ἐνδεέστερον ὄρων ἢ εἰ δὴ ἦσαν. These passages show that ἐπὶ τῷ μετώπῳ is to be supplied with ἐπέστι, and support that word against ἔπεστι (Warton's conject. adopted by Ziegler). Callim. iii. 52 πᾶσι δ' ὑπ' ὀφρὸν φάεα μουνό-γλῆνα σάκει ἴσα τετραβοεῖα.

34. οὗτος τοιοῦτος ἑὼν, 'but this Cyclops, though he be such, keeps a thousand cattle.'

οὗτος (MSS. αἰῖ, αὐτός) is contemptuous. 'This fellow whom you despise.'

τοιοῦτος ἑὼν, 'such as I have described.' Demosth. xxv. 64 ἀλλ' ὅμως τοιαῦτα πράτταν καὶ τοιοῦτος ὢν ἐν ἀπάσαις ἀεὶ βοᾷ ταῖς ἐκκλησίαις.

36. οὐτ' ἐν θέρει, κ. τ. λ. Another Homeric ending, of which Theocritus has several in this idyll. *Odys.* xii. 75 :

οὐδέ ποτ' αἶθρη
κείνου ἔχει κορυφὴν οὐτ' ἐν θέρει οὐτ' ἐν ὀπάρῃ.

37. χειμῶνος ἄκρῳ : in the *depth* of winter. Cf. Soph. *Ajax* 285 :

ἄκρας νυκτός, ἡνίχ' ἔσπεροι
λαμπτήρες οὐκέτ' ἦθον.

Jebb's note *ad loc.*, ἄκρα νύξ, ἄκρα ἔσπερα, &c., usually mean 'at the fringe of night, evening.' Cf. the adjectives ἀκρόνυχος, ἀκρέσπερος (Theocr. xxiv. 77) ; cf. Aratus 775 :

ἄλλα δ' ἀνερχόμενος, τοτὲ δ' ἄκρη νυκτὶ κελεύων
ἥλιος (ἔρεει).

ταρσοί : *Odys.* ix. 219 :

ταρσοὶ μὲν τυρῶν βῆθον στείνοντο δὲ σηκοὶ
ἀρνῶν ἡδ' ἐρίφων.

Verg. *Ecl.* ii. 21.

38. ὡς οὐτις, 'as none else.' Ar. *Plutus* 901 :

X. σὺ φιλόπολις καὶ χρηστός ; Ξ. ὡς οὐδεὶς γ' ἀνὴρ.

39. τιν . . . ἀείδων, 'singing thee, my dear sweet-apple, and myself together.'

τιν, cf. 69, is accusative ; *vid.* Dial. § 2.

ἄμᾱ (cf. ix. 4) : a Doric form for ἄμα. Ahrens, *Dial. Dor.* pp. 372 and 34.

γλυκύμαλον : Sappho, fr. 93 :

οἷον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕδαρ
ἄκρον ἐπ' ἀκροτάτῳ· λελάθοντο δὲ μαλοδρόπης
οὐ μὲν ἐκλελάθοντ' ἀλλ' οὐκ ἐδύναντ' ἐπικέσσαι.

40. νυκτὸς ὥρι : cf. xxiv. 38. For the genit. cf. ii. 119 ; Xen. *Hellen.* ii. 1. 23 ἡμέρας ὑπὲρ ἡν.

τρέφω δέ τοι : Ovid, *Met.* xiii. 834 :

'Inveni geminos qui tecum ludere possint
Inter se similes, vix ut dignoscere possis,
Villosae catulos in summis montibus ursae ;
Inveni et dixi "dominae servabimus istos."

41. *μνηφόρος*, 'crescent-marked,' i.e. with a white crescent mark on the forehead, as Horace describes a calf (*Odes* iv. 2. 57) :

'Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit, niveus videti,
Cetera fulvus.'

Iliad xxiii. 455 ; Moschus, *Eurota* 86 :

τοῦ δ' ἦτοι τὸ μὲν ἄλλο δέμας ξανθότριχον ἔσκεν
κύκλος δ' ἀργύρεος μέσσω μάρμαϊρε μετώπῳ.

The MSS. *μαννοφόρος* would mean 'wearing collars,' but a rare natural beauty is obviously required.

42. *ἀφίκευσο* = *ἀφίκευ*. The form is stated by the Scholiast to be Syracusan, but is not known beyond this passage, and cannot be considered certain. This idyll contains a rougher form of dialect than the others : *τεοῦς*, l. 25 ; *τίν*, l. 39.

43. *τὰν γλαυκὰν δὲ θάλασσαν ἔα* : note the expressive vowel alliteration on the broad open -a-, giving the dull roar of the sea. ('The league long roller thundering on the reef.') Vergil translates the line, but less well than usual : 'Huc ades ; insani feriant sine litora fluctus.'—*Ecl.* ix. 43.

ὀρεχθεῖν : probably of sound = *ὀρχθεῖν* (*Odys.* v. 402 *ὀρχθῃ γὰρ μέγα κύμα ποτὶ ξερὸν ἠπείροιο*), but if so Theocritus has given the word a new sense. In *Iliad* xxiii. 30 it = to gasp, *βόες ὀρέχθεον ἀμφὶ σιδήρῳ* : Eustath. *ad loc.* *μίμημά ἐστι τραχέος ἤχου ἐν τῷ σφάζεσθαι βοῶν*. *Θεόκριτος δὲ ἐπὶ τῆς θάλασσης τίθησι τὴν λέξιν καθ' ὁμοιότητα τοῦ ὀρχθῃ γὰρ μέγα κύμα* : Arist. *Clouds* 1368 *πῶς οἷσθ' ἐμου τὴν καρδίαν ὀρεχθεῖν* ; and Oppian, *Hal.* ii. 583 *ἔνδον ὀρεχθεῖ κραδίη* use it in sense of 'gasp' ; *vid.* Liddell and Scott, s.v.

47. *πολυδένδρεος Αἴτνα* : Pind. P. i. 53 *Αἴτνας ἐν μελαμφύλλοις κορυφαῖς* : *id.* 38 *νιφόεσσ' Αἴτνα πανετες χιόνος ὀρείας τιθήνα*.

49. *τίς κα τῶνδε . . . ἔλοιτο* ; 'who would prefer the sea and waves to this for his possession ?' Verg. *Ecl.* ix. 39 'Huc ades, o Galatea ; quis est nam ludus in undis ?'

ἔλοιτο takes the gen. *τῶνδε* from the idea of preference contained in the verb, Soph. *Philoct.* 1100 :

εὐτέ γε παρὸν φρονῆσαι
τοῦ λείονος (ὡς τοῦ πλέονος) δαίμονος εἶλον τὸ κάκιον αἰνεῖν.

Cf. *βούλομαι ἦ*.

51. *ἀκάματον πῦρ* : cf. *Odys.* xx. 123 *ἐπ' ἐσχάρῃ ἀκάματον πῦρ*.

ὑπὸ σποδῷ : cf. Callim. *Ep.* 44 *πῦρ ὑπὸ τῇ σποδιῇ* : *Odys.* v. 488 :

ὡς δ' ὅτε τις θαλὸν σποδιῇ ἐνέκρυψε μελαίνῃ
ἀγροῦ ἐπ' ἐσχατιῇ, φ' μὴ πάρα γείτονες ἄλλοι
σπέρμα πυρὸς σώζων, ἵνα μὴ ποθεν ἄλλοθεν αἴρῃ.

52, 53. καίόμενος δὲ . . . ἀνεχόμεν, 'and fain would I endure that thou shouldst burn my very soul and that one eye.' There is a quaint confusion of the ideas of literal burning and of the fire of love.

τεὺς = σοῦ, Dialect, § 2.

ἀνεχόμεν: *vid.* on xvi. 67.

54. ὦμοι, δ τ' οὐκ ἔτεκεν, 'alas that I was not born with fins that I might have dived down to thee.' δ τ' is for δ τε not δ τι: cf. xvi. 9; xviii. 11; xi. 79. This is shown by the fact that whereas there is no certain example of ὅτι elided, we have ὅ, δ, τε, ὅτι used indifferently in Epic, *Iliad* xvi. 433:

ὦμοι ἐγών, δ τε μοι Σαρπηδόνα, . . .
μοῖρα δαμῆναι.

Odys. xix. 543 ὀλοφυρομένην δ μοι αἰετὸς ἔκτανε χήνας. With elision *Odys.* viii. 299 γίγνωσκον, δ τ' οὐκέτι φυκτὰ πέλοντο: cf. *ib.* 78. Similarly *Iliad* xvi. 35:

γλαυκὴ δέ σε τίκτε θάλασσα
. ὅτι τοι νόος ἐστὶν ἀπηνής.

Odys. xxi. 254:

τοσσόνδε βίης ἐπιδευέες εἰμὲν
ἀντιθέου Ὀδυσῆος, δ τ' οὐ δυνάμεσθα τανύσσα
τόξον.

Cf. Theocr. xviii. 11: *Odys.* xviii. 332:

ἦ ῥά σε οἶνος ἔχει φρένας,
. δ καὶ μεταμάνια βάζει.

In Arist. *Frogs* 22 ὅτε is used as often *causally*:

οὐχ ὕβρις ταῦτ' ἐστὶ . . .
ὅτ' ἐγὼ μὲν ἂν Διόνυσος . . .
αὐτὸς βαδίζω.

55. ὥς κατέβην, 'that I might have dived,' Soph. *O. T.* 1392:

τί μ' οὐ λαβὼν
ἔκτεινας εὐθύς, ὥς ἔδειξα μήποτε;

Goodwin, *M. and T.*

56. κρίνα: not the lily but the snowdrop, as the naive admission of 58 shows.

60, 61. νῦν μάν, 'but now,' i.e. as things now are, since I cannot live in the water like a fish I will do the best I can and learn to swim, if I can get any one to teach me. Line 61 seems to be a reminiscence of *Odys.* ix. 125:

οὐ γὰρ Κυκλώπεσσι νέες πάρα μιλτοπάρηοι,
οὐδ' ἄνδρες νηῶν ἐνὶ τέκτονες, οἳ κε κάμοιεν
νῆας ἐυσσέλμους.

The Cyclops had no knowledge of life in or on the sea. A touch of humour is added when we remember that the stranger who

came sailing with his ship to the Cyclops' island after this was Odysseus who found other work than to teach Polyphemus swimming. The reading of 60 is hopelessly uncertain; *vid.* note crit. *μαθεῖν* for *μαθήσομαι* is defended by Meineke who quotes *A. Pal.* xii. 120 *μαχῆσομαι οὐδ' ἀπεροῦμαι* (= *ἀπερήσομαι*). But *ἀπεροῦμαι* seems only to be a barbarous middle for *ἀπερῶ*, and in any case would not be a parallel for this 'second future'; *μαθεῖν* might be taken for *μαθήσομαι* through a hypothetical form *μάθεσομαι* (*vid.* on viii. 91) but then *γε* is intolerable. None of the proposed conjectures are convincing (*μασεῖν* Ahrens; *με μαθεῖν* *χρή* Hartung; *μεμάθοιμι* Kreussler). I have written *κε μάθοιμι* in order to have some translatable word; but did the line end *μέγα σούμαι*? This is palaeographically nearer to MSS. Then *αὐ τό γα* must be altered; *αὐτίκα* Paley; *αὐτόθι* ed. Ant.

63. *ἔξενθους* . . . *καὶ ἔξενθοῖσι*: cf. ii. 113; xxi. 50. The repetition of the verb in the participle expresses a close conjunction of the true action, 'come, and coming straightway forget,' *Soph. Elect.* 1487 *ὡς τάχιστα κτείνει καὶ κτανῶν πρόθεσ ταφεύσι*: *Eurip. Supp.* 743 *ὑβρίζ', ὑβρίζων τ' αὖθις ἀνταπώλετο*.

67. *ἃ μάτηρ*, κ.τ.λ., 'it is my mother only does me wrong, who never said a kind word to you on my behalf.' The words are rather an aside than addressed to Galatea in spite of *ποτὶ τίν*.

μάτηρ: *vid.* *Odys.* i. 71.

68. *πῆποχ'* = *πώποτε*.

ποτὶ τίν: *λέγειν πρὸς τινα* differs from *λέγειν τινί* as 'to address oneself to some one' differs from 'to say to some one'; cf. *Odys.* xvi. 151; *Theoc.* ii. 109; xxx. 25; *Isocr.* 27 d *δηλοῦν πρὸς ὑμᾶς*.

69. *ἄμαρ ἐπ' ἄμαρ*, 'day after day,' *A. Pal.* ix. 499:

ὦ ζωῆς ἄοριστος ἐν ἀνθρώποισι τελευτῇ
ἡμαρ ἐπ' ἡμαρ αἰεὶ πρὸς ζόφον ἐρχομένοις.

Cf. xvii. 96; *Oppian, Hal.* v. 472:

πολλὰ δ' ἡμόναν
ἀγοραὶ πέλας ἡμαρ ἐπ' ἡμαρ ἱεμέναν.

Soph. Antig. 340 *ἔτος εἰς ἔτος*.

70. *φασῶ* . . ., 'I will say that my head and feet are throbbing, that she may be sorry.' Fritzsche evolves a wonderful reading out of the variant *φλασῶ*: *φλασσῶ* . . . *νιν σφύσδειν*, 'I will break her head and feet, and make them throb.' The Greek and the conduct would be equally barbarous, *φλασσῶ σφύσδειν* being impossible for *φλασσῶ σφύσδοντα* or *ὥστε σφύσδειν*.

72. ὦ Κύκλωψ Κύκλωψ: *Introd.* p. 45; *Verg. Ecl.* ii. 69 'Ah Corydon! Corydon! quae te dementia cepit!' Like the singer in *Iðyll* iii Polyphemus wearies of singing and receiving no answer; but does not as there cease in mere mortification but turns to practical politics, adding at the same time a hint of successful rivals—as he fancies them in his conceit—to Galatea, hoping thereby to find some weak spot of jealousy; cf. vi. 26.

73. *αἶε'* . . . *πλίκους*: *αἶε* with optative, *Iliad* v. 273; vi. 50,

&c. This is not to be confused with the rare Attic use of *ei* with opt. + *án* where the verb and *án*=the apodosis of a suppressed condition, and the whole of this condition is in turn made subject to the *ei*, Demosth. *De Cor.* 190; Isocr. 220 e; Aesch. *Agam.* 930 *ei πάντα δ' ὡς πράσσοιμ' ἂν εὐδαρῆς ἐγώ.*

75. τὸν παροῖσαν, κ.τ.λ.: cf. vi. 17; xi. 19 τί τὸν φεύγοντα διώκει; There is no reference to any particular object of pursuit, but the words are proverbial and a current form of expression; cf. Aesch. *Agam.* 394 ἐπεὶ διώκει παῖς ποταπὸν ὄρνιν: Hesiod. fr. 209 νήπιος δὲ τὰ ἔτοίμα λιπὼν ἀνέτοιμα διώκει: Callim. *Epig.* 31:

οὐμὸς ἔρωι τοῖσδε· τὰ γὰρ φεύγοντα διώκειν
οἷδε τὰ δ' ἐν μέσσοις κείμενα παρπέτεται.

76. Verg. *Ecl.* ii 73 'invenies alium, si te hic fastidit, Alexin.'

78. ὑπακούσω, 'when I answer them'; cf. iii. 24 (vii. 95, note); *Odyss.* x. 83:

ᾧ ποιμένα ποιμὴν
ἥπυι εἰσελάων, ὃ δέ τ' ἐξελάων ὑπακούει.

Arist. *Acharn.* 405.

79. δῆλον ὅτε: see note on 54.

τῆς: somebody of importance; cf. xxxiv. 30, note.

80, 81. 'Thus then it was that Polyphemus tended his love, and got him ease better than by giving gold—to doctors.' The hit at Nicias is obvious, and is clearly enough expressed.

ἐποίμαινεν: cf. Pind. *Ol.* xi. 9 τὰ μὲν ἀμετέρα γλῶσσα ποιμαίνειν ἐθέλει. Cf. the use of *βουκολεῖν*.

ῥῆον δὲ διὰγ': cf. l. 7. The end of the idyll returns to the expressions of the beginning; cf. notes on ii. 157. ῥῆον διάγειν is the regular expression for 'feeling better,' Xen. *Sympos.* vii. 5 πολὺ ἂν οἶμαι ῥῆον αὐτοὺς διάγειν; Aeschin. *Epist.* i. 5 πολὺ ῥῆον ἐγενόμην.

οὕτω τοι. A demonstrative pronoun with *τοι* is used retrospectively at the end of a narrative, with the force of 'such then is the tale you asked for'; cf. Aesch. *Agam.* 312 τοιοῖδε τοί μοι λαμπαδηφόρων νόμοι at the end of Clytaemnestra's account of the beacon-signals from Troy.

XII.

This poem is more akin to xxix, xxx than the others in the collection, though it is written in hexameter measure and a soft Doric, not in lyric metre and Aeolic dialect. Like those it is purely personal, addressed to some nameless boy friend; and while it does not attain to their grace of form and expression exhibits still a delicate fancy and restraint of feeling, a revelation of personal sentiment not unworthy of the poet whose image we saw disguised in *Idyll* vii and whose songs have an enduring charm. On date, &c. *vid.* *Introd.* p. 35.

The dialect is partly Doric, partly Ionic. The superscription in certain MSS. states that it is written in κοινή ἰάδα, whence most of the editors have substituted Ionic forms for Doric throughout. This is not warranted by the MSS. I have therefore followed Ziegler, Paley, and Ameis in retaining the Dorisms, as they appear in k and in D^b (a MS. not used by Ziegler), on the value of which see *Introd.* p. 48.

1. ἤλυθες, 'hast thou come dear lad with the third night and morn? thou hast come.' Catullus, ix. 3:

'Venistine domum ad tuos Penates
Fratresque unanimos, anumque matrem?
Venisti. o mihi nuntii beati.'

Hiller prints the sentence with a colon, instead of as a question, and writes that 'it is out of place here to take the line as a question, both on account of the δέ following and because the surprised delight of first meeting is now over.' This is just what I imagine is not the case. I picture Theocritus holding the lad before him, hand on either shoulder, looking him in the eyes, and take the whole poem as a first utterance of a delighted friend.

σὺν νυκτὶ καὶ δοῖ=τριταῖος in sober parlance. νύξ καὶ ἡμέρα being simply = 'a full day'; cf. Hesiod, *Ἔργ.* 612 δεῖξαι δ' ἡλείφ δέκα τ' ἡμέματα καὶ δέκα νύκτας. Cf. Theocr. ii. 86.

2. ἐν ἡματι, 'in a day'; Hesiod, *Ἔργ.* 43:

βηιδίως γάρ κεν καὶ ἐπ' ἡματι ἐργάσσαιο
ὥστε σέ κ' εἰς ἐνιαυτὸν ἐχειν καὶ ἀεργὸν ἔοντα.

Odys. ii. 284 ἐπ' ἡματι πάνταν δλέσθαι.

8. τόσσον ἔμ' εὐφρανάς. The comparison is not logically carried out, but loses thereby nothing in clearness or naturalness. Such difference hast thou made to me by coming as the difference between spring and winter, between the song of nightingale and other birds.

σκιαρὸν δ' ὑπὸ φαγόν. 'I have run under thy shadow like some traveller in summer's heat'; cf. Anacreont. xvii. 10:

παρὰ τὴν σκίην Βαθύλλου
καθίσω· καλὸν τὸ δένδρον
ἀπαλὸς δ' ἔσεισε χαίτας
μαλακωτάτων κλαδίσκων
παρὰ δ' αὐτὸ ψιθυρίζει
πηγὴ βέουσα πειθοῦς
τίς ἂν οὐν δρῶν παρέλθοι
καταγύγιον τοιοῦτο;

10. δμαλοι πνεύσειαν, 'may the loves breathe on us with even breath.' Tibullus, ii. 1. 80 'felix cui placidus leniter adflat Amor'; Ap. Rhod. iii. 936:

οὐδέ σε Κύπρις
οὐτ' ἀγαυοὶ φιλέοντες ἐπιπνεύουσιν Ἐρωτες.

11. ἀοιδά: a theme of song. Theognis, 251:

πᾶσι γὰρ οἷσι μέμηλε καὶ ἱσσομένοισιν ἀοιδῇ
ἔσση ὁμῶς ὄφρ' ἂν ᾗ γῇ τε καὶ ἡλίος.

Juvenal, x. 167 'ut declamatio fins'; Propert. i. 15. 24 'Tu quoque uti fieres nobilis historia.' Cf. Theocr. xxiv. 78; *Iliad* vi. 358:

ὥς καὶ ὀπίσσω
ἀνθρώποισι πελώμεθ' ἀοιδμοὶ ἱσσομένοις.

12. θείω . . . γενέσθην, 'more than men were these twain in days gone by, the one a knight as the Amyclean tongue would say, the other the squire in the speech of Thessaly.' I have taken Meineke's *θείω* in preference to Ahrens *δία*, since the latter is a merely complimentary term; *θείος* is used for one dead who has passed in the ranks of exalted heroes. Cf. vii. 89; x. 41; Arist. *Eth.* vii. 1. 3 *ἔπει δὲ σπάνιον καὶ τὸ θεῖον ἄνδρα εἶναι καθάπερ οἱ Λάκωνες εἰῶθαι προσαγορεύειν, οἱ ὅταν ἀγασθῶσι σφόδρα του, σείος ἀνὴρ φασί*; Epictet. xv. οὕτω ποιῶν Διογένης καὶ Ἡρακλῆτος ἀξίως θεοὶ τε ἦσαν καὶ ἐλέγοντο.

Ἀμυκλαϊάσδων. Speaking the dialect of Amyclae (ὁ δ' εἶπε *δαριάων*, Anacreont. x. 6).

13. εἰσπνήλος . . . αἶτας: Schol. k *ἕτερος μὲν ὑπὸ τῶν Λακῶνων λεγόμενος εἰσπνήλος, τουτέστιν ἐραστής, ἕτερος δὲ ὑπὸ τῶν Θεσσαλῶν αἶτας, τουτέστιν ἐρώμενος*. *εἰσπνήλος* would seem to be therefore a local word, brought into use by the Alexandrian poets. (Callimachus in *Et. M.* s. v. *μέμβλετο δ' εἰσπνήλαις ὁππότε κούρος ἔην*.) Amyclae is a city of Laconia some six miles south of Sparta in the Eurotas valley. Its dialect was Doric (Collitz and Bechtel, *Griech. Dial. Inschriften*, 4508 sqq.).

14. τὸν δ' ἕτερον . . . αἶταν. The word *αἶτας* (deriv. *αἶω*, 'to hear,' Vaniček, *Etyim. Wörterb.* i. p. 66) must be taken as a local Thessalian use, though it was brought into literary use by Aleman. A branch of Aeolic was spoken in Thessaly, see Ahrens, *Dial.* i. § 50. The construction of the line presents a curious example of attraction; we should expect ὁ δ' ἕτερος . . . αἶτας or ὁ δ' ἕτερος . . . αἶταν. The nominative is changed to the accusative under the influence both of *εἶπα* and the preceding *φαίη*. There is no instance exactly like this, but we have frequent instances of a parenthetical clause drawing what follows out of its own construction into dependence on the parenthetical words. Aesch. *Persae* 187:

τούτω στάσιν τιν' ὥς ἐγὼ ὀδοῦν ὄρᾶν
τεύχειν ἐν ἀλλήλαισι

(for *ἔτευχον*, or for *τούτω ἐδόκουν τεύχειν*); Soph. *Trach.* 1238 *ἀνὴρ δδ' ὥς ἔοικεν οὐ νέμειν ἐμοὶ μοῖραν*: Herodotus, i. 65 (Stein, *ad loc.*). Here not only what follows but what precedes is drawn into the construction of the parenthesis.

15. ἴσφ *ἱσφ*: cf. xiii. 15, note; Suidas, s. v. *φιληθεῖς τὸ λεγόμενον ἴσφ ἱσφ*.

16. χρύσειοι πάλιν, 'then was an age of gold again, for love was returned.'

3, 'in that,' see on xi. 54. This seems to have been the reading known to Nicetas, *Eugen.* vi. 451:

χρυσούν γένος πρὸς φίλτρον ἦν τὸ προφθάσαν
ὃ γὰρ φιληθεὶς ἀντεφίλει μείζωνος.
οὐχ οἷόν ἐστι τοῦτο χάλκειον γένος
φιλούμενον γὰρ ἀντιφιλεῖν οὐ θέλει.

Whether so or not, a causal rather than a temporal sentence is required. *ὅτε* could only be temporal after *τότε*, and *ὅκα* (MSS.) could hardly be used immediately after *τότε* (not *τόκα*). Cf. Bion, xi. 1 ὁλβιοὶ οἱ φιλέοντες ἐπὶν ἴσον ἀντεράωνται.

18. γενεαῖς δὲ . . . ἑκατα, 'two hundred generations hence.'

19. ἀνέροδον εἰς Ἀχέροντα: cf. xvii. 120; Vergil, *Aen.* vi. 425 'irremeabilis unda'; Philetas:

ἀτραπὸν ᾗδ' αὖ
ἤνυσσ' αὖ τὴν οὐκ αὖ τις ἐναντίον ἦλθεν οὐδ' ἴτης,

'the dead know the fame of the living.' Pind. *Ol.* xiv. 28:

μελανοτειχεὰ νῦν δόμον
φερσεφόνως ἴθι, Ἀχοῖ πατρὶ κλυτὰν φέροις ἄγγελίαν.

Cf. Theognis, 243 sqq.

21. διὰ στόματος, 'per ora virom.' Cf. xiv. 27.

22. ὑπέρτεροι, 'but the Heavenly Ones shall order this as they will'; as Sophocles, fr. 515:

οὐκ ἔστιν
πλὴν Δίος οὐδεὶς τῶν μελλόντων ταμίης ὃ τι
χρὴ τέτελλεσθαι.

The usual sense of *ὑπέρτερος* ('victorious over') is slightly changed here, and becomes = *κύριος*, 'controlling.' There is an approximation to this in Pindar, *Pyth.* viii. 4 Ἀσυχία βουλᾶν τε καὶ πολέμων ἔχοισα κλαῖδας ὑπερτάτας, where the genit. is partly dependent on the adjective; cf. the use of *ὑπερθεῖν*: Solon, iv. 4 Παλλὰς Ἀθηναίῃ χεῖρας ὑπερθεῖν ἔχει (sc. τῆς πόλεως).

24. ψεύδεια: cf. ix. 30. 'Pimples on the forehead were a sign of mendacity.' The sense is therefore, 'Praise thee as I will I shall never go beyond the truth.' The word *ψεύδεια* is almost certainly corrupt; one Scholium would seem to indicate *ψεύσματα*—an equally uncertain word—as the original. Another runs *ψεύδεια: τοὺς ἐπὶ τῆς μύτης φεομένους ἰνθούς Σικελιώται ψεύστας ἔλεγον τοὺς ψεύστας διελέγχοντες*: whence Buecheler, *ψευστὰς* (*ψευστή*) *δραμάς*. But we might keep *ψεύστας*. They called the pimples 'liars.'

25. ἔθηκας, 'thou makest all well.' By a general condition the aorist appears not uncommonly for the present to express that the action is done at once; Goodwin, *M. and T.*; Thucyd. i. 70 ἦν ἄρα σφαλῶσιν ἀντελπίσαντες ἄλλα ἐπλήρωσαν τὴν χρεῖαν.

27 sqq. The Dioclea was a feast celebrated in Megara to the honour of one Diocles (Arist. *Ach.* 774), who saved the life of a youth in battle, but fell in saving him.

30. εἶαρι: cf. vii. 97.

31. *ἐριδμαίνοντι* = *ἐριδμαίνουσι*. The verb is only here construed with infinitive.

φιλήματος ἄκρα φέρεσθαι. To win the prize for a kiss; *A. Pal.* vi. 118:

ἀ δὲ φέροιτο
ἄκρα λύρας, ὃ δ' ἔχοι πρῶτα κυναγεσίας.

32. *προσμάξῃ*, 'who presses close lip to lip.' Cf. *Mattius, Miniamb.* fr. 4 'labra conserens labris.'

33. *ἀπ'ἔνθεν*: for aorist, cf. l. 25 *ἔθηκας*. Alexis:

ὅς δ' ἂν πλείστα γελάσῃ καὶ πῇ
πανηγυρίσας ἦδιστ' ἀπῆλθεν οἴκαδε

ἐς μητέρα: *Pind. Pyth.* viii. 120:

τοῖς οὔτε νόστος ὁμῶς
ἔπαλπος ἐν Πυθιάδι κρήνῃ
οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλως γλυκεὺς
ῥρσεν χάριν.

34. *ὄλβιος*. An exclamatory nominative, used without verb; cf. *Bion*, xiii. 1 (quoted on line 16); *Hesiod, Theog.* 954:

ὄλβιος ὃς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας
ναίει ἀπήμαντος.

Cf. *Monro, H. G.* § 164.

35. *ἐπιβωτᾷ*, 'calls aloud to Ganymede, that he may have lips as fine as the Lydian stone.' *ἐπιβωτᾷ* = *ἐπιβοητᾷ*, a form attested by *Eustathius* (ἀπὸ τοῦ βοῶ γίνεται βοητῶ καὶ κατὰ κράσιν βωτῶ). *Ahrens* writes *ἐπιβῶται* = *ἐπιβοῶται*: but the contraction in the present is not supported by the future and aorist forms in -ω (*βώσομαι, βώσον*, *Herond.* iv. 41).

36, 37. *χρυσὸν δοίῃ*: the Lydian stone wherewith money-changers investigate the gold whether it be true or false. The *Λυδία λίθος* is the *βάσανος*, 'the touchstone.' Cf. *Bacchyl.* fr. 22 *Λυδία μὲν γὰρ λίθος μανύει χρυσόν.*

μὴ φαῦλος ἐτήτυμω. The word *ἀργυραμοιβοί* gives an idea of exchange, which accounts for the genitive in *ἐτήτυμω* (cf. *χρύσεια χαλκείων ἐκατόμβοι ἐννεαβοίων ἀμειβε*).

πύθονται μὴ: sc. *ἀμείβουσι*. Cf. *Eurip. Heracl.* 483:

θέλω πυθέσθαι μὴ 'πὶ τοῖς πάλαι κακοῖς
προσκειμένον τι πῆμα σὴν δάκνει φρένα.

Id. Phoeniss. 93:

ὥς ἂν προῖξευρενήσω στίβον
μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται.

Plato, Theaet. 145 b ὅρα μὴ παίζων ἔλεγε. The construction is simply the same as a direct question with *μὴ*: hence the use of *μὴ* + indic. after verbs of fearing (see *Kruger*, i. 54. 8. 12).

XIII.

On Theocritus' narrative poems, see *Introd.* pp. 30-39. On the date of this (before 280) *ib.* p. 14; on Nicias, to whom it is dedicated, *ib.* p. 13.

This idyll differs from the other narratives in being written (like xi, *vid.* Preface to that idyll) as illustration of a text. 'Not for us alone, poor creatures of a day, was Love born; the heroes knew his power, and even the staunch Heracles loved a lad.' So Propertius, who follows the design of this poem closely (*i.* 20), addresses it as a warning to his friend Gallus:

'Hoc pro continuo te, Galle, monemus amore,
Id tibi ne vacuo defluat ex animo.
Saepe imprudenti fortuna occurrit amanti:
Crudelis Minuis dixerit Ascanius.'

The story of Hylas was a favourite among poets of the Alexandrian time (*vid.* Hiller's note here), so much that Vergil exclaims, 'Cui non dictus Hylas' (*Georg.* iii. 6), and can recall the story by brief allusion, *Ecl.* vi. 43:

'His adiungit, Hylan nautae quo fonte relictum
Clamassent ut litus Hyla! Hyla! omne sonaret.'

The fable forms an episode in Apollonius Rhodius (*i.* 1207 *sqq.*), but is there treated somewhat differently in detail. Yet the resemblances in phrase are such that we cannot deny imitation in one poet of the other. That Theocritus was the earlier will be clear from what has been said in the Introduction.

In style the poem has much of the symmetry which marks the pastorals (*vid.* *Introd.* pp. 39 *sqq.*). Thus lines 1-4 fall naturally into two antithetical couplets, and l. 4 falls into two balanced divisions; ll. 10-12 are made parallel in form by the *anaphora* of *οὐτ' εἰ, οὐτ' ἄρ'*, &c.; ll. 43, 44 are made dainty by the *analepsis* of *Νύμφαι*: 58 and 59 form another antithetical couplet. Catullus has caught the melody in his *Marriage of Peleus* (64), though with a certain monotony:

'Saxea ut effigies bacchantis, prospicit, eheu,
Prospicit et magnis curarum fluctuat undis,
Non flavo retinens subtilem vertice mitram,
Non contacta levi velatum pectus amictu,
Non tereti strophio lactentis vincta papillas.'

The reminiscences or suggestions of Homer become as is natural more pronounced in this poem; cf. l. 32—*Iliad* xviii. 558 *δαῖτα πίνοντο*: l. 47—*Odys.* xxiv. 410 *ἐν χειρὸσι φύνοντο*: ll. 20, 44 a Homeric ending: l. 58—*Iliad* ii. 462. Homeric epithets are used, l. 36 *ξανθός*: 49 *μέλαν ὕδωρ*: 56 *εὐκαμπέα τόξα*: 13 *αἰθαλόεν*. Yet here as always Theocritus assimilates the old with the new. There is never any mere slavish following,

or mere patchwork (cf. G. Futh, *De Theocriti Studiis Homericis*, Halle, Saxony, 1876).

1. 'Not for us only, Nicias, was Love born, as we once thought, whose son soever of the gods he was.'

ὡς ἔδοκεῖμεν: we used to tell one another that only we knew what love really was.

2. ἔγεντο: cf. i. 88.

ἐπὶ τινι: Plato, *Sympos.* 178 b γονεῖς γὰρ Ἔρωτος οὐτ' εἰσιν, οὔτε λέγονται ἐπ' οὐδενὸς οὔτε ἰδιώτου, οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν χάος φησὶ γενέσθαι,

αὐτὰρ ἔπειτα
γαῖ' εὐρύστερνος, πάντων ἕδος ἀσφαλὲς αἰεὶ·
ἥδ' Ἔρος.

Παρμενίδης δὲ τὴν γένεσιν λέγει ὅτι

πρώτιστον μὲν Ἔρωτα θεῶν μητίσατο πάντων.

4. ἴσσορῶμεν = 'do not see the morrow,' not 'do not foresee' as Pind. *Nem.* vi. 10:

καίπερ ἑφαμερίαν οὐκ εἰδότες οὐ-
δὲ μετὰ νύκτας ἄμμε πότμος
οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

τὸ αὖριον: Attic of the best period says ἡ αὖριον, Eurip. *Alc.* 783 (adverbially εἰς αὖριον), and with a preposition omits the article altogether, μέχρι ἔχθης ἢ πρῶην, Demosth. xix. 260; εἰς νῦν, Plato, *Tim.* 20 b, &c.; Krüger, i. 66. 1. But with less definite designations of time the neuter article is common, τὸ νῦν, τὸ μετὰ ταῦτα, &c. For this cf. ii. 144 τὸ ἔχθης: Anacreont. ix:

τὸ σήμερον μέλει μοι
τὸ δ' αὖριον τίς οἶδεν;

5. ὁμφιτρώωνος, ὁ χαλκεοκάρδιος υἱός (ὁ Ἀμφιτρώωνος). For the repetition of the article when two attributes stand together before the noun cf. τῶν ἐκ Σκαπτῆς ὕλης τῶν χρυσίων μεταλλων, Herod. vi. 46; ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἑορτῇ, Thucyd. i. 126; ἐν τῇ ἀρχαίᾳ τῇ ἡμετέρᾳ φανῇ, Plato, *Crat.* 398 b. Each attribute is hereby brought more into prominence. After the noun the repetition is normal and emphatic, Lysias, x. 15 τοὺς νόμους τοὺς Σόλωνος τοὺς παλαιούς. With ἄλλος the repetition is usual, Plato, *Rep.* i. 328 d αἱ ἄλλαι αἱ κατὰ τὸ σῶμα ἡδοναί; Lysias, xxiv. 5 τὸν ἄλλον τὸν ἐμὸν βίον, &c.

7. πλοκαμῖδα: the singular is used collectively; cf. Pseudo-Phocyl. 210 τρέφειν πλοκαμῖδα χαίταν: cf. Theocr. vii. 66; xi. 10; viii. 45; xiv. 17; x. 54. The Scholium is delightful, ἴσως γὰρ ἂν φαλακρὸς ἦν περὶ βέλῃστο δὲ ἄλλοτριᾶς τρίχας τῇ κεφαλῇ.

10. 'And never was parted from him; neither when Day leapt to the zenith, nor when the white team of Dawn rushed upward to the Heaven, nor when the shrill brood of chicken looked to their roost.' The homely picture is characteristic of Theocritus, cf. xvi. 93.

οὐδέποκα. The negative with -δε is very frequent in

Theocritus (cf. ii. 4, 82 *κούδέ τι*: xxv. 215; ii. 157). Callimachus seems to have the lines in mind when he writes v. 59:

οὐποκα χωρὶς ἔγεντο
ἀλλὰ καὶ ἀρχαίων εὐτ' ἐπὶ Θεσπιδέων
ἢ 'πὶ Κορωνείας ἢ εἰς Ἀλιάρτων ἐλαύνου

πολλάκις δ' δαίμων νιν ἐφ' ἐπεβήσατο δίφρῳ.

δροῖτο μέσον, 'rose to its midmost course.' The verb here keeps its true sense (*Odys.* iii. 1 *ἡέλιος δ' ἀνόρουσε*: Ap. Rhod. ii. 475 *ἐπ' ἡματι δ' ἡμαρ δρώρει κύντερον*): but we find it from this period weakened in meaning so as to be almost = *τέτυκται* or *ἐγένετο*, Ap. Rhod. iii. 203; ii. 312 *ὅσσα δ' ὄρωρε θεοῖς φίλον οὐκ ἐπικεύσω*: Quint. Smyrn. xiv. 518 *πόνος δ' ἀρηκτος δρώρει*.

12. ὄρῳεν: optative; see Sonnenschein, *Syntax*, 347. 2.

14. πεποναμένος: Dial. § 4; Eurip. *Iph. Aul.* 208:

τὸν δ' ὅστις τέκε καὶ
Χείρων ἐξεπώνασεν.

κατὰ θυμόν, 'after his own heart,' not 'in heart.'

15. αὐτῷ δ' εὖ ἔλκων. The αὐτῷ corresponds in position to αὐτῷ in 14—an argument for the soundness of the reading.

εὖ ἔλκων, 'well yoked in fellowship.' The metaphor is of frequent occurrence, cf. xii. 15; Herond. vi. 12 *ταυτό μοι ζυγὸν τρίβεις*: Propert. i. 5. 2 'sine nos cursu quo sumus ire pares'; cf. *Ilia* xiii. 703; Eurip. *Medea* 242.

αὐτῷ is 'dativus commodi'; not 'with him.' Kayser *ὁν δέ* of εὖ ἔλκων from a misunderstanding of this. The line has been much 'emended,' but never without deterioration of the sense, and never with good reason. Dr. Kynaston's interpretation 'drawing well the scale' is not possible. Greek says *ἴσον ἔλκειν* or the like in this sense, not εὖ ἔλκειν.

ἐς ἀλαθινὸν ἀνδρ' ἀποβαίη: cf. xiv. 28; Mosch. *Eurota* 27 *ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κήρηναιον ὄνειρον*: Isocr. 147 *ἀπειδὴ δ' εἰς ἀνδρας δοκιμασθεῖεν*.

16. μετὰ κῶας, 'to fetch the fleece'; cf. xxix. 42; xxiv. 42; *Ilia* xiii. 247:

μετὰ γὰρ δόρυ χάλκεον ᾗ
οἰσόμενος.

Ap. Rhod. i. *ad init.*:

Πόντοιο κατὰ στόμα καὶ διὰ πέτρας
Κυανέας βασιλῆος ἐφημοσύνη Πελίαο
χρῦσειον μετὰ κῶας ἐύζυγον ἤλασαν Ἀργῶ.

18. Catullus, lxiv. 4:

'Cum lecti iuvenes, Argivae robora pubis,
Auratam optantes Colchis avertere pellem
Ausi sunt vada salsa citā decurrere puppi.'

ὦν ὄφελός τι: cf. Arist. *Eccl.* 52:

ὧρῳ προσιοῦσας χἀτίρας πολλὰς πᾶν
γυναικας ὅ τι πέρ ἐστ' ὄφελος ἐν τῇ πόλει.

Xen. *Hell.* v. 3. 6 ὅ τι περ ὄφελος ᾗν τοῦ στρατεύματος.

20. Μιδεάτιδος: from the town Midea; cf. Pind. *Ol.* vii. 29; Theocr. xxiv. 1; Eurip. *Alc.* 838 ἡ Τυρινθία Ἀλκμήνη.

21. Cf. Pind. *Pylh.* iv. 335 ἐς δ' Ἰαωλκὸν ἐπεὶ κατέβα ναντῶν ἄωτος (cf. v. 27) λέξατο πάντας ἐπαινήσας Ἰάσων.

κατέβαινε = 'came down to the coast,' not 'embarked.' εὐδρον. Most of MSS. (= εὐζυγον according to Eustathius, but ἔδρα is not so used): The original seems to have been εὐ...ον with lacuna; hence εὐεργον m, εὐανδρον b, εὐεδρον Vulg., εὐενδρον k, Ahrens εὐανδρον.

22. ἄτις: simply for ἄ as in Hellenistic Greek; cf. xv. 98; Herond. ii. 26:

κάφ' ὅτῳ σεμνύνεσθε
τὴν αὐτονομίαν ὑμέων θαλῆς λύσει.

Callim. ii. 23 πέτρος ὅστις ἐνὶ Φρυγίῃ διερὸς λίθος ἐστήρικται.

23, 24. The hiatus in 24 is free from objection; cf. vii. 8. &c. and Index. Hence Jacobs' transposition of the latter half of each line (with διεξάξειν) is unnecessary.

βαθὺν δ' εἰσέδραμε Φάσιν is parenthetical; cf. xxv. 97; Hesiod, *Theog.* 157:

πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνέισκε),
Γαίης ἐν κευθμῶνι.

Ap. Rhod. iii. 130:

ἡέ μιν αὐτὼς
ἤπαφε (οὐδὲ δίκη περιέπλεο), νῆϊν ἔόντα.

Eurip. *Ion* 700:

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς (ὃ δ' εὐτυχεῖ)
πολὺν εἰσπεσούσα γῆρας.

The MSS. text presents two difficulties:

(1) αἰετὸς ὥς μέγα λαῖτμα διεξάξει must refer to the passage of the Symplegades, but μέγα λαῖτμα cannot denote this narrow strait, being a regular phrase for the open expanse of sea (*Odys.* iv. 504 φυγέειν μέγα λαῖτμα θαλάσσης), and is therefore not the immediate object of διεξάξει. We are forced therefore to take it with αἰετὸς ὥς, and to translate 'which touched not the Dark Rocks but sped through—and won to Phasis—as the eagle speeds o'er the deep' (Rannow). This is not satisfactory. I believe that ὥς is a mere intruder and has displaced ἐς (cf. xiv. 51). Tr. 'but sped through—and won to Phasis—like an eagle into the wide sea: from which time then they stood a hog's back in the strait,' ὥς is frequently omitted in brief comparisons, Theognis 1361 ναῦς πέτρῃ προσέκυρσας ἐμῆς φιλότῆτος ἁμαρτῶν: Herond. i. 8 τί σὺ θεὸς πρὸς ἀνθρώπους (see Holden on Plutarch, *Pericles* 4). The alteration finds support in the parallel in Ap. Rhod. ii. 330:

ἦν δὲ δι' αὐτῶν
πετράων πόντονδε σύη πτερύγεσσι δῆται.

(2) ἀφ' ᾧ τότε is an awkward combination of words ('ex quo tempore iam tum'), and without any exact parallel (ἀφ' ᾧ τ' ἔτι,

Kiessling; καὶ ἔκτοτε, Hermann; ἀφ' ὧν δέ τε, Meineke). It was fated that the rocks should be fixed immovably if any ship should pass unscathed.

πίτται δ' εἰς ἕνα χώρον ἐπισχεδὼν ἀλλήλησιν
νωλεμέε ἐρρίσθων,

Ap. Rhod. ii. 606. The rocks were at the entrance of the Euxine; the scene of the adventure was on the coasts of the Kiani (l. 30) in Bithynia. The description of Argo in these lines is therefore only ornamental.

25, 26. 'The rising of the Pleiads' when spoken of without further designation means always their *heliacal* rising, i.e. the season when they first begin to be visible before sunrise after their total disappearance for forty days in early spring. This takes place at the beginning of May, and was reckoned as the commencement of summer (and therefore of the shipping season); cf. Jebb, *Oed. Tyr.* Appendix, note xv; Hesiod, *Works and Days*, 383.

29. 'Came to Hellespont with a three days' wind' (a wind blowing for three days).

νότῃ: for dative cf. Soph. *Antig.* 335:

πολιοῦ πέραν
πόντου χειμερίῃ νότῃ
χωρεῖ.

Aesch. *Agam.* 691 ἐπλευσε ζεφύρου γίγαντος αὔρα. The dative is merely instrumental not temporal as Hiller makes it, but the addition of τρίτον ἄμαρ ἀέντι makes the phrase express succinctly the means by which they came and how long the means was employed. A participle is similarly added to a dative of instrument in Xen. *Hell.* v. 2. 4 τάφρον ὥρυττε... τοῖς μὲν ἡμῶσι τῶν στρατιωτῶν προκαθημένοις σὺν τοῖς ὅπλοις τῶν ταφρευόντων: cf. Thucyd. ii. 90 δεξιῇ κέρα ἡγουμένῃ. Cf. note on xvii. 127.

30. Κιανῶν: cf. Ap. Rhod. i. 1321.

31. αὐλακας εὐρύνοντι, 'drive a wide furrow.'

τρίβοντες ἄροτρα: Verg. *Georg.* i. 46 'incipiat sulco attritus splendescere vomer'; Eurip. *Ion* i, 2:

Ἄτλας δ' ὥτοισι χαλκίοισιν οὐρανὸν
θεῶν παλαιὸν οἶκον ἐκτρίβων.

32. κατὰ ζυγά: 'imago non a iugo cui bina armenta iungebantur, sed a transtris navis in quibus bini sedebant, petita est' (Wuestemann); cf. Ap. Rhod. i. 391:

κληῖδας μὲν πρῶτα πάλῃ διεμοιρήσαντο,
ἀνδρ' ἐντυναμένω δοιῷ μίαν.

Tr. 'bench by bench' (thwart by thwart), not 'in pairs.'

33. διεκλινοί: for the adjective of time used personally cf. xxv. 223, note.

πολλοὶ δὲ μίαν, 'many made one common bivouac,' not 'many made each a single'; Ap. Rhod. iii. 1193:

τοὶ δὲ χαμεύνας
ἐντυον ἦρωες παρὰ πείσμασιν.

36 sqq. Cf. Ap. Rhod. i. 1207 :

τόφρα δ' ὅτ' ἄσπερος ἄσπερος ἐν κάλπιδι νόσφιν ὁμίλον
δίξητο κρήνης ἱερὸν ῥέον, ὥς κ' οἱ ὕδωρ
φθαῖη ἀφυσσάμενος ποτιδῶρπιον.

37. ἄσπερφέϊ: in Homer an epithet of things only. It is used of ἔρως, *A. Pal.* v. 267 ἄσπερφέης ἀδόντης ἐνέζεται, οὐδὲ μετέστη.

39. Ap. Rhod. i. 1221 :

αἶψα δ' ὁ γε κρήνην μετεκίαθεν ἣν καλέουσιν
Πηγάς ἀγχιγνοὶ περναίεται.

Propert. i. 20. 23 :

'At comes invicti juvenis processerat ultra
Raram sepositi quaerere fontis aquam.'

40. ἡμένω ἐν χώρῳ, 'in a low-lying spot'; 'depressa loca καθήμενα vel καθεμένα dicuntur: fluctuat enim scriptura; ἡμενος vereor ut recte dicatur χώρος,' Hermann apud Meineke, p. 289; Achill. Tat. i. 15 εἶσω τοῦ τῶν ὀρέων στεφανώματος ὁ λειμὼν ἐκάθητο. Briggs compares in Latin 'et sedet ingentem pascens Mevania taurum,' Silius Ital. vi. 647.

43, 44. Νύμφαι . . . Νύμφαι: cf. i. 31; Introd. p. 43: Ap. Rhod. i. 1223 :

οἱ δὲ πον ἄρτι
Νυμφῶν ἴσταντο χοροί· μέλε γὰρ σφίσι πάσαις,
ὅσαι κείσ' ἐρατὸν Νύμφαι ῥέον ἀμφενέμοντο
Ἄρτεμιν ἐννυχίῃσιν αἰεὶ μέλπεσθαι δοῖδαίς.

And with the whole passage compare the charming description in Propertius, *loc. cit.* :

'Hic erat Arganthi Pege sub vertice montis
Grata domus Nymphis umida Thyniasin.
Quam supra nullae pendebant debita curae
Roscida desertis poma sub arboribus,
Et circum irriguo surgebant lilia prato
Candida purpureis mixta papaveribus.'

44. δαυαλ θεαλ ἀγρουώταις. The line suggests by its rhythm and expression, *Odys.* x. 136, of Circe, δεινὴ θεὸς αὐδήεσσα.

45. ἐαρ θ' ὀρώωσα: cf. iii. 18; xviii. 27 (note). 'Spring's sunshine in her eyes.' Tennyson, *In Mem.* 39, has :

'And hopes and light regrets that come
Make April of her tender eyes.'

But the English poet takes his image from an English April, the Greek from the Mediterranean skies of spring; for the other image, cf. *A. Pal.* xii. 156.

46. Propert. i. 20. 43; Ap. Rhod. i. 1234 :

αὐτὰρ ὅγ' ὥς τὰ πρῶτα ῥέω ἐνὶ κάλπιν ἐρείσεν
λέχους ἐπιχρυσόφθεις

. . . αὐτίκα δ' ἤγε
λαῖον μὲν καθύπερθεν ἐπ' αὐχένος ἀνθετο πῆχυν
κύσσαι ἐπιθύουσα τερὲν στόμα. δεξιτερῇ δὲ
ἀγκῶν' ἔσπασε χειρὶ, μέσῃ δ' ἐνικάβαλε δίνην.

ἵπειχε ποτῶ: reached 'down to the stream.'

47. ἐν χειρὶ: a Homeric expression; *Odys.* xxiv. 410 ἐν χειρεσσι φύοντο. Cf. *Soph. O. C.* 1113. Then in common use, *Plutarch, T. Gracch.* vi. 2 ἐνεφύοντο ταῖς χειρσί.

50. ἤριπεν, 'as when falls a star.' The aorist is used in similes, as in gnomic phrases, expressing that which has habitually happened. *Odys.* xi. 411:

ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας,
δειπνίσσας, ὥς τις τε κατέκτανε βοῦν ἐπὶ φάτῃ.

52. Shooting stars are regarded as a sign of coming wind. *Verg. Georg.* i. 365:

'Saepe etiam stellas ventō inpendente videbis
Praecipites caelo labi.'

Aratus, 926:

καὶ διὰ νύκτα μέλαιναν δ' ἀστέρες δίσσωσιν
ταρφέα, τοὶ δ' ὅπῃθεν βῦμοι ὑπολευκαίνωνται
δειδέχθαι κείνοις αὐτὴν ὁδὸν ἐρχομένοια
πνεύματος· ἦν δὲ καὶ ἄλλοι ἐναντίοι δίσσωσι
ἄλλοι δ' ἐξ ἄλλων μερίων, τότε δὴ πεφύλαξο
παντοίων ἀνέμων, οἳ τ' ἄκριτοι εἰσὶ μάλιστα
ἄκριτα δὲ πνέουσιν ἐπ' ἀνδράσι τεκμαίρεσθαι.

And, as appears from the last passage, of stormy wind. What then is the meaning of *κουφότερα ποιήσθε*? The editors mostly take it = *μετεωρίζετε* (*κουφίζειν*) τὰ ἱστία, a sense which would seem to be supported by *Odys.* ii. 420:

Τηλέμαχος δ' ἱτάροισιν ἐποτρύνας ἐκέλευσεν
ὄπλων ἄπτεσθαι, κ.τ.λ.

'of spreading sail.' But the *comparative* is against this: and Schol. k interprets *εὐλυτα, εὐτρεπῇ ποιήτε τὰ ὄπλα*. So Aratus, 418:

οἳ δ' εἰ μὲν τε πίδωνται ἐναίσιμα σημαίνουσιν (νυκτὶ)
αἰψά τε κούφά τε πάντα καὶ ἄρτια ποιήσωνται
αὐτίκ' ἐλαφρότερος πέλεται πόνος· εἰ δέ κε νηὶ
ὑπόθεν ἐμπλήξῃ δεινὴ ἀνέμοιο θύελλα
αὐτῷ ἀπρόφατος τὰ δὲ λαίφεια πάντα ταραξῇ
ἄλλοτε μὲν καὶ πάνταν ὑπόβρυχα ναυτίλλονται.

i. e. 'If they lighten sail and make all snug aloft.' Cf. *Germ. Caesar's trans.*:

'Tum mihi spissentur substricto cornua velo
et rigidi emittant flatus per inane rudentes.'

Cicero more loosely, 'omnia caute armamenta locans.' On the evidence of these passages and Schol. k *κουφότερα ποιήσθε* must mean 'ease' or 'lighten sail,' i. e. prepare not for a good sailing wind but for rough weather. Hence I have rejected *πλευστικός* for *πνευστικός* (k and Callierges) in the sense of 'gusty.'

οὔρος is indeed usually a fair wind ; but is used of a squall.
Pind. *Isth.* ii. 59 :

οὐδέ ποτε ξενίαν οὔρος ἐμπνεύσας
ὑπέστειλ' ἱστίον ἀμφὶ τράπεζαν.

54. παρῑψύχοντο, 'calmed.' The middle does not occur elsewhere.

55. *περὶ* : *Iliad* x. 240 *ἔδεισεν δὲ περὶ ξανθῷ Μενελάῳ* : and in Attic, *περὶ τῷ χωρίῳ δεδιότες*, Thucyd. i. 67. 1 ; though the genitive is usually used (Krüger, i. 68. 32).

56. *μαιωτιστί* : to be joined with *εὐκαμπεία*. Cf. ii. 137 ; xvi. 22 (Hiller).

58. *Iliad* xi. 462 :

τρίς μὲν ἔπειτ' ἤϋσεν ὅσον κεφαλὴ χάδε φωτός,
τρίς δ' αἶεν λάχοντος ἀρηίφιλος Μενέλαος.

Ap. Rhod. i. 1248 :

μεγάλ' ἔσπενεν ἀμφὶ δὲ χῶρον
φοῖτα κεκληγώς. μελέη δὲ οἱ ἐπλετο φανή.

Propert. i. 20. 48 :

'Tum sonitum raptο corpore fecit Hylas.
Cui procul Alcides iterat responsa, sed illi
Nomen ab extremis fontibus aura refert.'

58. *βαρύς* : *Odys.* ix. 257 *φθόγγον βαρύν*, 'loud-voiced.' Cf. Soph. *Philocl.* 208 (so Ameis from k, D^b against *βαθύς*, MSS. 'ceteri').

61-63. I have left the MSS. reading undisturbed, but it is hardly what Theocritus wrote, and certainly not what Schol. k commented on, writing *νεβροῦ φθεγξαμένης οὐκ ἤρτηται καθ' ἑαυτὸ* (i.e. is not genit. absol.) . . . *νεβροῦ φθεγξαμένης λέων τις κατ' ὄρος ῥοσσημένος καταλιπὼν τὴν εὐνὴν ὀρέως ἀν' ἐπιδράμοι*. Only the most recent Scholiasts have any note on *ἠνγίνεος*. Hence Ziegler ejects 61 and reads *νεβροῦ φθεγξαμένης τις ἐν οὔρεσι, λῆς ἐσακούσας* . . . *σπεύσαι κεν*. (*ἔσπευσεν* is right, the aorist being used in gnomic sense : the Scholiasts are not particular to maintain a construction in their paraphrases.) 61 is altogether omitted by k. This is the best of many attempts at alteration ; cf. Ap. Rhod. i. 1246 :

βῆ δὲ μεταίτας Πηγέων σχεδὸν ἥτε τις θῆρ
ἀγριος, ὃν ῥά τε γῆρυς ἀπόπροθεν ἴκετο μῆλων
λιμῶ δ' αἰδόμενος μετανίσσεται.

64. Ἑρακλῆς τοιοῦτος. After a simile the direct narrative is usually resumed by a demonstrative *ὥς, τοῖος, &c.*, standing at the head of the clause. Fritzsche compares *Aen.* xii. 689 :

'Disiecta per agmina Turnus
Sic urbis ruit ad muros.'

In both passages the proper name is placed in a prominent position, as indicating that the characteristics noted are summed

up in the person. Callimachus departs from the rule without due reason, iv. 141:

ὥς ὅπῳ' Αἰτναίου ὕρεος πυρὶ τυφομένοιοι
σειόνται μυχὰ πάντα κατουδαίοιο γίγαντος
eis ἐτέρην Βριαρῆος ἐπωμίδα κινυμένοιο, . . .
τῆμος ἔγεντ' ἀραβος σάκεος τόσος εὐκύκλοιο.

For the normal order, see *Iliad* xvii. 679; xvi. 635, 644, &c.

66. σχέτλιοι: see on xii. 34.

ἀλώμενος . . . οὖρεα, 'wandering over hills.' Cf. Soph. *Ajax* 30 πηδῶντα πεδία: Callim. iii. 193:

ὁ δ' ἐννέα μῆνας ἐφοῖτα
παίπαλά τε κρημνούς τε καὶ οὐκ ἀνέπαυσε διωκτύν.

67. τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς. Soph. *O. C.* 351;

δεύτερ' ἡγείται τὰ τῆς
οἴκου διαίτης εἰ πατὴρ τροφήν ἔχοι.

68. ναὺς γέμεν, κ.τ.λ. So Hermann for the meaningless ναὺς μέν of the MSS. Fritzsche with this reading interprets 'navis armamenta habens sublata plena erat sociis navalibus excepto Hercule praesentibus.' But γέμω and γεμίζω are apparently only used of filling with stores and cargo. I take τῶν παρόντων therefore as *neuter* = her stores (cf. Homeric *χαρίζομένη παρόντων*), and translate 'The ship was waiting with tackle ready raised (*ἀρμενα* = sails, mast, and running-gear) and was filled with her stores': cf. *Odys.* xv. 446 ἀλλ' ὅτε κεν δὴ νηὺς πλείη βιότοιο γένηται. So Schol. κ ἡ μὲν ναὺς τὰ σιτία καὶ τὰ προσήκοντα φέρουσα, μετέωρα τῶν ἐνόντων. [The last three words should be separated from the rest of the Scholium: μετέωρα is a gloss on *μετάρσια*: τῶν ἐνόντων a gloss on τῶν παρόντων.]

69. 'But the heroes at midnight cleared away the sails waiting for *Heracles*.' The sense of the two lines is—the ship was ready for departure with mast and yard-arm raised, and sails clewed up to the yard, all stores on board. But at midnight the crew unbent the sails and postponed their sailing. Cf. *Odys.* iii. 10:

οἱ δ' ἰθὺς κατὰγοντο, ἰδ' ἰστία νηὸς ἕως
στείλαν ἀείραντες, τὴν δ' ὥρμισαν ἐκ δ' ἔβαν αὐτοί.

Putting into shore for a short time they left the ship anchored in the surf, and furled the sails to the yard (cf. *Odys.* iv. 785). Disembarking for a long time they would take down sail and mast altogether.

ἐξεκάθαιρον does not occur in this sense elsewhere, but there is no objection to so taking it. (Lucian, *Tox.* xix, has ἀπὸ ψιλῆς τῆς κεραίας πλέοντες.) No emendation explains the origin of the corruption if such there be (αὐτε καθήρουν, Cobet; ἐξεχά-λαινον, Ziegler, = 'unbolted').

μεσονυκτιον (μεσονύκτιοι, Cobet, Ziegler, Meineke). The use of the neut. adj. *without article* in a temporal sense, though rare enough, is proved by Arist. *Eccles.* 377:

B. ἀτὰρ πόθεν ἦκεις ἐτεόν; X. ἐξ ἐκκλησίας.

B. ἤδη λέλυται γάρ; X. νῆ Δί', ὕρθριον μὲν οὖν.

Cf. Aratus, 1111 δέειλον εἰσελάοντες.

70. 'Went whither his steps led him,' i.e. went at random. Ap. Rhod. i. 1263:

ἐς δὲ κέλευθον
τὴν θέεν ᾧ πόδες αὐτὸν ὑπέκφερον ἀίσσοντα.

But *Odyss.* xv. 555 τὸν δ' ὤκα προβιβάντα πόδες φέρον, it is used simply of walking.

Theocritus' account differs here and onwards from that of Ap. Rhod. The latter makes Heracles' companions leave him unwittingly, and not discover their loss till out at sea. Was it merely from desire to give a different version that Apollonius conceived this fatuous idea? (Ap. Rhod. i. 1273 sqq.) The journey of Heracles on foot to Colchis is not mentioned elsewhere than in Theocritus.

72. 'Thus Hylas was numbered among the gods.' For the partitive genit. used predicatively, cf. Soph. *O. C.* 38 τίς δ' ἐστ' ὁ χάρος; τοῦ θεῶν νομίζεται; Demosth. xl. 34 τοῦ αὐτοῦ δήμου ἐμοὶ προσαγορεύεται ἀμβρεῖται = ἀριθμεῖται.

73. ἦρως . . . ἠρώσε. The jingle seems intentional; and is little better than a pun, and that on the wrong word. It cannot be compared with the superstitious connexion of names with significant words, *vid.* on xxvi. 26.

Ἡρακλέην. The same form is used by Ap. Rhod. ii. 769 and elsewhere for Ἡρακλία.

XIV.

For circumstances of this poem, see *Intro.* pp. 30, 31 where the date is placed after 269. The scene is undoubtedly Cos—not Alexandria, since Aeschines is setting out for Egypt (l. 68), nor Sicily, since Hiero would then be the captain under whom he would take service; only in Cos can we find a reasonable meeting-place for a philosopher from Athens (l. 6), an Argive, and a Thessalian horse-dealer.

Aeschines waiting impatiently: to him enter Thyonichus.

1. χαίρειν τὸν ἄνδρα Θυώνιχον. The use of the infinitive and the phrase τὸν ἄνδρα Θυώνιχον makes the sentence somewhat formal and stiff. For the construction cf. Plato, *Ion* 530 α τὸν Ἴωνα χαίρειν· πόθεν τὰ νῦν ἡμῖν ἐπιδημήμας; the accus. and infin. forms a wish. So in official announcements, Arist. *Acharn.* 172 τοῖς Θράκας ἀπέναι παρῆναι δ' εἰς ἔνην. [Distinguish this from the use of the infinitive for imperative, to which the nominative is attached when the command is addressed to a person present; Thucyd. v. 9. 5 τὰς πύλας ἀνοίξας ἐπεκθεῖν: Aesch. *P. V.* 712.]

τὸν ἄνδρα Θυώνιχον: simply a formal address. For use of article, i. 105 τὸν Κύπριν, and note, *ad loc.*; not as Hermann says, 'eccum quem expectabam.' For ἄνδρα attached to proper name (in apposition), Soph. *O. C.* 109 οἰκτεῖρατ' ἀνδρὸς Οἰδίπου τόδ' ἄθλιον εἶδωλον: Lucret. v. 621 'Democriti quod sancta viri sententia poscit.' Cf. Lobeck on *Ajax*, 817.

ἀλλὰ τοιαῦτα: i.e. πολλὰ χαίρειν, Reiske, and Αἰσχίνα, modern editors. ἕτερα τοιαῦτα and ἄλλα τοιαῦτα = 'the same thing over again.' Plato, *Gorgias* 481 e πρὸς τὸν νεανίαν τοιαῦτα ἕτερα πέπονθας: ib. 501 b τοιαῦται ἄλλαι πραγματεῖαι: but it is doubtful if we could say, (1) καὶ χαίρει πολλά: (2) σὺ δὲ καὶ ἕτερα τοιαῦτα πάσχοις. Further the dative Αἰσχίνα is only conjectural. ἀλλὰ not ἄλλα is given by all MSS., and though after ἀλλὰ there is great divergence, τὸ is well established, and αὐτὰ is given by almost all MSS.

2. ὡς χρόνιος: cf. xv. 2. For the use of the adjective of time, cf. Eurip. *Ion* 403 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρραδίᾳ; Alexis in Lucian, 732 ὡς δέσποθ' ὑγίαν· ὡς χρόνιος ἐλήλυθας: and note on xxv. 223.

3. ταῦτ' ὅρα λεπτός, 'that's why you're so thin.' Cf. Aesch. *Pers.* 165 ταῦτά μοι διπλῇ μέριμν' ἀφραστός ἐστιν ἐν φρεσὶ. But this accusative is commonest with verbs of motion; Plato, *Prot.* 310 e ἀλλ' αὐτὰ ταῦτα καὶ νῦν ἦκω: Soph. *O. T.* 1005 τοῦτ' ἀφικόμεν: ib. *O. C.* 1291 δ' ἦλθον: Baehrius, xcv. 28 ταῦτ' ἦλθον: examples which show the construction to be originally a cognate accusative; cf. Theocr. xv. 8.

4. Aeschines has ceased to take any care of his appearance; his hair and moustache are long and unkempt; cf. v. 46.

6. Cf. the description in Arist. *Clouds* 103 τοὺς ἀχρίαντας τοὺς ἀνυποδότητους λέγεις.

7. 'He too I think was in love—with a mess of pottage.' Thyonichus knows that Aeschines' trouble is that he is in love, but does not know what the latest developments have been (cf. l. 11), nor why Aeschines has now summoned him. There is a similar turn of expression in Herond. ii. 80:

ἐρᾷς σὺ μὲν ἴσως Μυρτάλης· οὐδὲν δεινόν.
ἐγὼ δὲ πυρῶν.

8. παίσεις . . . ἔχων, 'you keep on jesting.' Arist. *Frogs* 202 οὐ μὴ φλυαρήσεις ἔχων.

9. λασῶ . . . μανείς, 'I shall slip into madness.' Aesch. *Ctes.* § 5 προλέγω ὑμῖν ὅτι λήσετε κατὰ μικρὸν τῆς πολιτείας τισὶ παραχωρησάντες: Herond. ii. 80 κατ' οὖν λήσεις τακείσα.

Θρίξ ἀνὰ μέσσον, 'a hair divides me from it now.' For θρίξ, as smallest measure of division, cf. Xen. *Symp.* vi. 2 μεταξὺ τοῦ ὑμᾶς λέγειν οὐδ' ἂν τρίχα μὴ ὅτι λέγειν ἂν τις παύρει.

ἀνὰ μέσσον: cf. xxii. 21.

10. ἀσυχᾷ ὀξύς, 'a little hasty'; cf. ἡσυχῇ γρηπός, Aelian, *N. A.* iii. 38; ἦκα μέλαν, 'slightly black,' Oppian, *C.* iii. 39. So Ahrens. The old reading ἀσυχος ὀξύς (kept by Fritzsche) = indolent or hasty (by turns), but this suits τοιοῦτος badly.

11. 'Desiring that things turn out well.' κατὰ καιρόν = favourably as πράσσοντας ἐν καιρῷ, Bacchyl. fr. 3; but there is no parallel to the omission of the infinitive (γενέσθαι) here, even though ἐθέλω in late Greek can take a direct accus. after it (cf. xxiii. 22), and the text is almost certainly corrupt (παρὰ καιρόν, Meineke; κατ' ἀκαιρον, Grever). ? πάντ' ἐθέλειν κατὰ καιρόν, as command, 'consent to everything in due season.'

τί τὸ καινόν, 'what is the new development?' Lucian,

Νεκρομ. 457 καινὸν οὐδὲν ἀλλὰ οἶα καὶ πρὸ τοῦ: Soph. O. C. 722 τί δ' ἐστὶν ὦ παῖ καινόν;

15. θηλάζοντα: cf. iii. 16. This reversal of the usual meaning occurs first in Aristotle, H. A. vi. 23. 7; cf. superscrip. of A. Pal. vii. 623 εἰς παῖδα . . . μαστῶν θηλάζοντα.

16. τετόρων ἐτίων, 'four years old.' For the genitive cf. Plato, Laws 721 α γαρμείν δεῖ ἐπειδὴν ἐτῶν ἢ τις τριάκοντα μέχρι ἐτῶν λε': Krüger, i. 47. 8.

σχεδὸν ὥς ἀπὸ λανῶ, 'fresh as from the press' (Paley): Nonnus, xix. 131 ληνοῦ οἶνον ἐτι πνείοντα: 'ferme tam copiose praebeus quam si vindemiae tempus esset' (Briggs); but the other is the better sense.

17. βολβὸς κτεῖς κοχλίας. The singular is used collectively when speaking of natural products; cf. vii. 66; x. 54; Odyss. xiii. 409 αἱ δὲ νέμονται ἔσθουσai βάλανον μενοεικία: Ib. x. 241 τοῖσι δὲ Κίρκη παρ' ῥ' ἀκυλον βάλανόν τ' ἔβαλεν. So Callim. vi. 27 ἐν πίτυς, ἐν μεγάλοις πτελέαι ἔσαν. βολβὸς τις κοχλίας, best MSS., which Hermann once defended—'tis dicit ut aliquam multos significet.' Six (inferior) MSS. omit the τις altogether: whence we might regard the word as a mere attempt to fill up the metre, and by simple dittography write ΒΟΛΒΙΣΚΟC (βολβίσκος, dimin. of βολβός). The text is Wordsworth's correction now generally adopted; cf. Alexis in Athenaeus, 63 f πίννας κάραβον βολβούς κοχλίας: id. Athenaeus, 356 f:

φέρων πάρειμι κήρυκας κτένας
βολβούς μέγαν τε πουλύπου, ἰχθύς θ' ἀδρούς.

[A menu in A. Pal. xi. 35 includes κράμβη, τάριχος, βολβίσκοι, ἡπάτιον, χοιρεῖον, ψόν.]

ἐξηρήθη, 'were served,' 'prompta sunt.' Cf. Arist. Paz 1145 τῶν τε σύκων ἔξελε (Fritzsche).

18. προϊόντος: sc. τοῦ πύτου.

ἐπιχεῖσθαι: cf. ii. 152.

19. ὦτινος: cf. ii. 151 ἔρωτος, 'to drink to each one's fancy.'

ἔδει μόνον ὦτινος εἰπεῖν: sc. ἐθέλου. For ellipse of verb in dependent question cf. xii. 37; xxv. 64; A. Pal. v. 130:

ὦ ψυχὴ φλέξει σε· τὸ δ' ἐκ τίνος ἢ πότε καὶ πῶς
οὐκ οἶδα· γνώσῃ, δύσμορε, τυφομένη.

21. δ δ' οὐδέν: sc. ἐφθέγγατο. δ δ' is Cynisca.

22. 'Can't you speak; you saw the wolf,' cried one in jest, 'how clever,' she said, and blushed red. According to a well known superstition if a wolf saw a man before the man saw the wolf, the man became dumb. It is not related what happened to the wolf in the opposite case. Verg. Ecl. ix. 53:

'vox quoque Moerim
Iam fugit ipsa: lupi Moerim videre priores.'

Hence λύκον εἶδες cannot be taken as a question; 'Have you seen a wolf?' since to be seen, not to see, caused dumbness, but—you saw the wolf you know, so you can still speak. (Cf. Plato, Rep. 336 d καὶ μοι δοκῶ εἰ μὴ πρότερος ἐωράκη αὐτόν [sc. Thrasymachus] ἢ ἐκεῖνος ἐμέ, ἄφρωνος ἀγ γενέσθαι.)

24. ἔστι Λύκος. The words are to be assigned to Aeschines speaking to Thyonichus: not to the companion who made the unlucky jest at the drinking-bout (Hermann, *Opusc.* v. 96).

Λύκος, Λύκος: the repetition gives bitterness to the utterance; cf. 47. It is Wolf, Wolf if you please.

26. τὸν κλύμενον: 'ironice dicit: nobilem illum et praeclarum amorem' (Meineke).

κατετάκετο: cf. xi. 14. ἔρωτα is cognate accus.

τούτῳ depends on ἔρωτα.

27. 'And this came once whispered (ἀσυχῆ) in my ears, but I sought not out the truth.'

28. ὥτός: cf. xii. 20 διὰ στόματος: Eurip. *Androm.* 95 διὰ γλώσσης ἔχειν: Soph. O. T. 1386:

εἰ τῆς ἀκουούσης ἔτ' ἦν

πηγῆς δι' ὧτων φραγμός.

οὕτως: not 'to this effect'; but with ἀσυχῆ, 'just softly whispered.' οὕτω(s) with an adjective or adverb gives a sense of indifference and carelessness, 'just.' *Vid.* Rehdantz, *Neun Philipp. Reden*, Index, s. v.; and cf. ἐν διατριβῇ οὕτως ἰδίᾳ, Demos. xxi. 71; Plato, *Symp.* 176 e ἀλλ' οὕτω πίνοντας πρὸς ἡδονήν: *Gorgias* 503 d ἰδωμεν δὴ οὕτωςιν ἀτρέμα σκοπούμενοι.

28. μάταν εἰς ἀνδρα γυνειῶν: cf. x. 40 ὥμοι τῷ πάγωνος δν ἀλιθίως ἀνέφυσα. For εἰς ἀνδρα see note on xiii. 15.

30. 'Then he of Larisa began to sing "My Wolf," from the beginning, some Thessalian song, the clumsy fool.' τὸν ἐμὸν Λύκον is to be taken as the beginning of the song, whether the actual words of a popular ditty, or parodied and suited to an old tune (μέλισμα). (So Ziegler, after Gräfe.)

31. Θεσσαλικόν . . . μέλισμα is then accus. in apposition to ᾗθεν τὸν ἐμὸν Λύκον. Others make μέλισμα direct accus. after ᾗθεν and Λύκον as accus. governed by the verbal equivalent ᾗδε μέλισμα: as Soph. *Elect.* 122 τὴν αἰὲ τάκεις οἰμωγὰν Ἀγαμέμνονα; &c.; but τὸν ἐμὸν has then to be awkwardly interpreted 'meum Lycum' = 'infestissimum mihi.'

κακαὶ φρένες: in apposition to ὁ Λαρισαῖος. Cf. Aeschrio (Bergk) λόγων τι παιπάλημα καὶ κακὴ γλῶσσα.

33. ἐπιθυμήσασα . . . ἔκλαιε. Although the action of the two verbs is really contemporaneous, the aorist participle is used as expressing the reason and motive felt before the 'weeping' began. Similarly τόδε μοι χάρισαι ἀποκρινάμενος, Plato, *Gorg.* 516 b. The answer must be given *before* it can be said that the speaker has done the favour, although the granting of the favour and giving of the answer are one and the same action.

34. ἴσαι. The Attic 3rd plural of ὀίδα—ἴσαισι—(Doric ἴσαντι, Theoc. xv. 64) is from a 1st person singular, ἴσαιμι. ἴσαις—2nd person sing.—shows the Aeolic -ais for -as (μαῖς or λαῖς = λῆς, Sappho, i. 19); *vid.* Ahrens, *Dial.* i. p. 138; ii. p. 312.

34, 35. For the sake of Aeschines' gallantry it would be pleasant to take Paley's view that Thyonichus struck the Thessalian, not Cynisca: but this leads to a hopeless change of persons.

35. ἄλλαν: sc. πληγὴν. A common ellipse; Aesch. *Agam.* 1384:

παῖω δέ νιν δῖς . . .
 . . . καὶ πεπτωκότι
 τρήτην ἐπενδίδωμι.

Herond. iii. 77:

κόσας, κόσας (= πόσας)
 Λάμπρσκε, λίσσομαι μέλλεις ἔς μεν φορῆσαι.

Cf. xv. 95; xviii. 11. We may distinguish three classes of this ellipse of noun.

(a) The adjective has completely passed into substantival use, so that it can be used in any context, e.g. ἀκρατος (sc. οἶνος), ἐπ' ἀμφοτέρους (sc. ποσὶ), τραφερῇ (γῇ), ὑγρῇ (θάλασσα), τὴν αὐλείαν (θύραν), xv. 43.

(b) The noun is suggested by the verb and would usually be cognate accus.: καιρίαν, ἄλλην πλήσσω (πληγὴν), πολλὸν ἐπινον (οἶνον), ὡς βαθὺν ἐκοιμήθης (ὑπνον) Lucian, i. 293; Arist. *Frogs* 191.

(c) No definite noun could be supplied; the adjective (usually feminine) has become a fixed adverbial expression, ἄλλην καὶ ἄλλην ἀποβλέποντος εἰς ἡμᾶς, Plato, *Euthyd.* 273 b κατὰ πρῶτας, ἐκ πρώτης, ἐκ καινῆς (anew): *Iliad* ii. 379 ἔς γε μίαν βουλευόμεν.

36. θάσσον: cf. xv. 29. ἐμὸν κακόν. So in xv. 10 Praxinos dubs her husband φθονερὸν κακόν.

37. *A. Pal.* v. 274 οἰχόμενος δ' ἄλλην ὑποκόλπιος εὐθὺς ἐλίξεις. For ὑποκόλπιος (an Alexandrian word) = ὑπὸ κόλπῳ, cf. διαπόντιος (xiv. 55), ὑπερούριον (xxiv. 95), προδείελος (xxv. 223), ὑποδείελος (Aratus, 118), ὑποκάρδιον (xi. 15), ὑπαροφίοισι (xiv. 39), ἀπαυλό-συνος, *A. Pal.* vi. 221 (Leonidas) = ἀπὸ τῆς αὐλῆς: παριστίδιος = παρὰ τὸν ἱστόν, *A. Pal.* vii. 726.

λοῖσα θάλαπε, 'go and cherish'; cf. i. 113.

38. 'For him thy tears fall large as apples.'

ῥέοντι = ῥέουσι: for plural cf. ii. 109; iv. 23, &c. Schol. k τῷ Λύκῳ τὰ ῥέοντά σου δάκρυα μῆλα πίπτει, τουτέστι ἔρωσ καὶ ἐπιθυμία, apparently taking μῆλα as = tokens of love. This is in the highest degree artificial, and we can only understand it to mean large round drops of tears; cf. Megara, 56:

τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων
 κόλπον ἐς ἱμερόεντα κατὰ βλεφάρων ἔχοντο.

The clause τήνῃ . . . ῥέοντι, put without conjunction paratactically with preceding, is really causal; 'go and cherish another; since it is for him that thy tears flow.' Hence we can dispense with the conjectures τῷ νῦν . . . ῥέοντι, Hiller, and τήνῃ . . . ῥέοντων, C. Hartung.

40. βίον = βίοντον, Aratus 111 καὶ βίον οὕτω νῆες ἀπόπροθεν ἡγήνεσκον.

41. ὠκυτέρα. The sentence follows irregularly on the simile, but with greater liveliness and vividness than would be given by ὡς τήνα: cf. the structure of x. 31; xii. 8; ix. 35.

43. 'A fable runs: the bull dashed through the forest'; *vid. loc. cit.* The Scholiast tries to explain Κένταυρος, saying παροιμία ἐστὶ διὰ τὸ τοὺς Κενταύρους ὕλης ἐπιλαμβανομένους ἀλήπτους εἶναι,

but *αἶνος* is particularly used of *animal fables*, Hesiod, *Works and Days*, 200; Archiloch. 89. The image of a bull breaking away through the forest is graphic; cf. Soph. *O. T.* 476:

φοιτᾷ γὰρ ὑπ' ἀγρίαν
ῥ' ἄν' ἀνά τ' ἄντρα καὶ
πέτρας ἰσύταυρος,
μέλεος μελέφ' ποδὶ χηρεύων.

cf. *A. Pal.* vi. 255 ταύρον . . . ἀτιμαγέλου: *ib.* vi. 217 ἄν' ὑλῆεν δ' ὤκως ἔθυνεν ὄρος: Babrius 95:

τὴν δὲ φύζα δειλαίην
θύρης κατιθὺς ἦγεν εἰς μέσας ὕλας.

[*ἔβα τάχα* is palaeographically more probable than Meineke's *ἔβα ποκά*. Some copyist took *τάχα* in its late sense = *ἄν*, and wrote *ἔβα τάχα* (*κεν*)].

44. *εἴκατι*: sc. *ἡμέραι* as is shown by *σάμερον* in 45. Aeschines counts the days by groups marked by subsequent events: 'twenty days up to then—then eight till I—,' and so on.

45. *ποτίθει δύο* = *πρόσθετε δύο ἡμέρας*: so *xxiv.* 36 *ἄνστα* for *ἀνάστηθι*, but *vid.* Ahrens, *Dial.* ii. p. 314.

46. 'And she knows not even if I be shorn like any Thracian'; cf. *l.* 4. The Thracians as a barbarian tribe wore their hair long and ragged, Lucian, *Tox.* 51 ἀλλὰ καὶ τοῦτο εἴκαστο αὐτοῖς καὶ ἀπεκεκάρκει τῆς κόμης ὅποσον εἰκὸς ἦν ἐλάττω κομᾶν τὸν Ἀλανὸν τοῦ Σκυθοῦ. (This with Ziegler's text keeping *οὐδ' εἰ* and *οἷδε* of the MSS. and deleting stop at *κέκαρμαι*.) Ahrens takes *οὐδ' εἰ* = *οὐδέ*, but it is only so used after a preceding negative, *vid.* Arist. *Vesp.* 352 *κούκ' ἐστὶν ὅπῃς οὐδ' εἰ σέρφω διαδύναι*.

ἀπ' ἀλλάλων (*ἰσμέν*), 'since we are parted.'

47. *Λύκος νῦν πάντα*, 'Lycus is everything to her'; Demosth. *De Cor.* § 43 φίλον εὐεργέτην σωτήρα τὸν Φίλιππον ἡγοῦντο· πάντ' ἐκείνος ἦν αὐτοῖς.

ἀνῶνται, sc. *τὸ δῶμα*.

48. The Megarians, sending to Delphi to inquire which was the most noble city in Greece, received the answer, Argos was the best soil, Thrace was supreme for its horses, Sparta for her women, Syracuse for men; but

ὑμεῖς ὦ Μεγαρεῖς οὔτε τρίτοι οὔτε τέταρτοι,
οὔτε δωδέκατοι, οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ.

Hence the expression became a proverb, Callim. *Ep.* xxv:

τῆς δὲ ταλαίνης
νύμφης ὡς Μεγαρέων οὐ λόγος οὐδ' ἀριθμός.

51. *νῦν δὲ πόθεν*; sc. *ἀποστέρω*: 'but now how I am to,' Demosth. *De Cor.* 47 ἀλλ' οὐκ ἐστὶ ταῦτα· πόθεν; πολλοῦ γε καὶ δεῖ: *Id. De Fals. Leg.* 34.

μῦς, *φαντί* *Θυώνιχε*, *γεύμεθα* *πίσσας*, 'we have tasted pitch like the mouse in the adage'; cf. Herond. *πέπονθα* *πρὸς* *Θαλήτος* *δσσα* *κῆμ* *πίσση* *μῦς*: Nicet. *Eugen.* iv. 409:

ἀλίσκεται γὰρ τοῖς ἔρωτος δίκτοις
ὡς μῦς πρὸς ὑγρὰς ἐμπεσὼν πίσσης χύτρον.

For omission of *ὅς* cf. note on xiii. 24. For the parenthetic use of *φαντί* (*φασί*), Lucian, *Νεκυμο.* § 4 *ἐλελήθειν δ' ἑμᾶντὸν εἰς αὐτό, φασί, τὸ πῦρ ἐκ τοῦ καπνοῦ βιαζόμενος* and often.

γεύμεθα. Meineke makes this a perfect without reduplication, but none of his examples are above suspicion. On such perfects as they are without reduplication *vid.* Monro, *Hom. Gram.* § 23. 4. Still less probable is the view that it is present contracted for *γεύμεθα*: *vid.* on xxx. 32. Paley regards it as an Epic aorist from *ἐγεύμην*, the only objection to which is that the syncopated aorist seems to be used only in 3rd person or participle (*αὐτο* or *λύτο*, *πλήτο*, *χύντο*, *χύντο*, *Iliad* iv. 526: *ἀμπνυτο*, *ἐμπνυτο*, *ἔλειπτο*, Ap. Rhod. i. 45: *ἀπαμείπτο*, Nonnus: *λέκτο*, *βλήμενος*, *κλύμενος*). If this cannot be admitted read *μὴς φαντί* *Θυώνιχε γεύμ' τι πίσης* (Briggs *γεύμ' ἐτι πίσης*), omitting the verb, as not uncommonly in proverbs, e.g. *γλαυκ' εἰς Ἀθήνας*.

55. *διαπόντιος*: see on 37. For the adjective instead of an adverbial expression of *space* cf. v. 115; xxiv. 93; *ἐπταθ' ἵππου-ρανίη*, Aratus, 134.

56. *ἑμᾶλός δέ τις*: 'unus e grege.'

ὁ στρατιώτας, 'I, the trooper.' 'Aliquotiens Theocr. cum quis de se ipso atque officio suo praedicat ita ponit articulum ut aut cum conscientia quadam dignitatis suae ea persona quae verba facit loqui videatur, aut id quod redit eodem officium ipsius notum significetur' (Fritzsche); cf. iii. 19. So xv. 129.

57. *κατὰ νοὺν τεόν*: 'e sententia tua'; cf. *κατὰ θυμόν*, xiii. 14.

58. *δοκεῖ ὥστε*. The *ὥστε* is redundant; cf. Isocr. 36 b *λαβὼν ἔξουσίαν ὥστε ποιεῖν*.

59. *οἷος ἀριστος*, 'the best that could be'; Plato, *Apol.* 23 a *πολλὰ . . . ἀπέχθειά μοι γεγονάσι καὶ οἶαι χαλεπώταται*. So with attraction Plato, *Symp.* 220 b *ὄντος πάγου οἴου δεινστάτου*, e.g. *τοιούτου οἷος δεινότατός ἐστι*.

60. The division of the line is very uncertain. I assign it all to Aeschines and translate 'and what must a man be like in other ways to be the best master to a free man?' It would be more usual to have the article in this construction, but cf. Plato, *Theaet.* 149 d *ποῖαν χρὴ ποῖω ἀνδρὶ συνοῦσαν ὡς ἀρίστους παῖδας τίττειν*. With article Plato, *Rep.* 332 d *ἡ τίσι τι ἀποδοῦσα τέχνη δικαιοσύνη ἂν καλοῖτο*; (Ast, *Lex. Plat.* ii. p. 394).

62. *τὸν οὐ φιλέοντα*: not *μή*, although the participle is generic, since *οὐ φιλέοντα* = *τὸν μισούντα*, and the *οὐ* connects closely with the verb, but *vid.* *Introd.* p. 35.

64. *βασιλῇ*. For the elision cf. *βασιλῆ(α)*, Pind. P. iv. 110; *Ὀδυσῇ(α)*, *Odys.* v. 336.

αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί, 'but you must not ask on every occasion'; Theognis, 325 *εἰ τις . . . ἐπὶ παντί χολῶτο*. Another reservation of praise as in l. 62.

66. *λῶπος*, 'a military cloak.'

ἐπ' ἀμφοτέροις: sc. *ποσὶ*, *vid.* l. 35. Tyrtaeus, x. 31:

*ἀλλὰ τις εὐ διαβάς μενέτω ποσὶν ἀμφοτέροις
στηριχθεὶς ἐπὶ γᾶς, χεῖλος δόδοις δακύν.*

68. *δ τάχος*, 'with all speed'; cf. ii. 36; Pind. *Ol.* vi. 23. For ellipse of verb cf. xv. 147.

ἀπὸ κροτάφων: cf. xvi. 49. *ἀπὸ* expresses properly 'looked at from,' 'judging from.' Theophrastus, *Char.* xxxi. (xxviii.) *καὶ*

γὰρ εἰδεχθῆς τις ἀπὸ τοῦ προσώπου ἔστι: Lucian, *Dial. Mort.* x. 8 σεμνὸς ἀπὸ τοῦ σχήματος. Not 'from the brows down,' since πελόμεσθα = ἐσμέν ποτ' ἡγιόμεθα.

69. ἔρπαι: cf. Arist. *Equit.* 520 ἅμα ταῖς πολιαῖς κατιούσαις. Probably a personal reference on Theocritus' part, *vid.* *Introd.* p. 34.

70. ἄς = ἔως.

χλωρόν: Statius, *Silvas* i. 2. 276 'Longe viridis sic flore iuventutae perdurent vultus'; Horace, *Ep.* xiii. 4 'genua virent.'

XV.

See Introduction, pp. 30, 31. Two Syracusan ladies—Gorgo and Praxinoa—resident in Alexandria go out to see the Adonis festival, and hear the dirge over Adonis sung. The greater part of the idyll is a racy sketch of their conversation, and their adventures by the way: the Adonis song affords the occasion of the piece, but is not to be regarded as its essential part.

Matthew Arnold's essay on the poem and excellent translation should be read (*Essays on Criticism*, 1st series).

According to the Scholiasts, Theocritus founded the sketch on a mime of Sophron—τὰ Ἰσθμία θάμεναι (θεάμεναι) or Ἰσθμιάζουσαι (Ahrens, *Dial. Dor.* p. 469). Among the fragments preserved are a few which show resemblance to Theocritus—φέρ' ὦ τὸν δρίφρον (cf. v. 2); φέρε τὸ θαύμακτρον κἀπ' ἰθὺς ἱώμεν (cf. v. 39, &c.); ἔτι μέθεν ἄ καρδία πάθῃ (v. 4); cf. Preface to xviii. 2. There are sundry parallels between the idyll and the first and fourth mimes of Herondas. In style and prosody the poem approaches more nearly than the *other idylls* to common speech. Note especially the large number of cases in which, as in Attic comedy, a vowel is *left short* before a mute and liquid; ll. 2, 3, 14, 16, 19, 40, 43, 53, 78, &c.

1. ἔνδοι Πραξινοῖα, 'Is Praxinoa at home?' Arist. *Acharn.* 395 παῖ παῖ τίς οὗτος; ἔνδον ἔστ' Εὐρυπίδης; The words may be taken as addressed to the servant; then Praxinoa, overhearing, answers herself; or Gorgo, not standing on ceremony, opens the door and looks in without knocking.

ὡς χρόνῳ, 'what an age since you have been here'; Eurip. *Phoeniss.* 305 χρόνῳ σὸν δμμα μυρίαῖς ἐν ἀμέραις προσεῖδον.

2. ὅρη δρίφρον, 'see to a chair for her.' Cf. Soph. *Ajax* 1165.

3. ποτίκρανον: a cushion = προσκεφάλαιον.

4. ὦ τὰς ἀλεμάτω, 'this gadabout spirit' (Mat. Arnold); cf. iv. 40. ἡλέματος = 'vain,' 'trifling'; almost = ἰλθίος: cf. Timon, xv (Brunck):

οἱ δέ μιν ἦντε γλαῦκα πέρι σπίζαι τερατοῦντο
ἡλέματον δεικνύντες ὁθούνεκεν ὄχλοαρέσκης.
οὐ μέγα πρήγμα τάλας τί πλατύνει ἡλίθιος ὧς;

'ad me certe quod attinet non video quid aptius reponi possit et minori cum mutatione quam ἀλεμάτω ut illa quae haec dicit

stultitiae seipsam accuset quod, dum pompae nihil ad se pertinentis spectatrix esse vult, stulta curiositate inducta in discrimen vitae venerit' (Stephanus); the emendation was made before this by Scaliger.

5. 'I've scarcely got here alive from all the crowd and all the carriages.' The genitives depend on ἐσώθην, cf. Eurip. *Alc.* 770 κακῶν γὰρ μυρίων ἐρρύετο.

6. κρηπίδες . . . χλαμύδες, 'riding boots and uniforms' (? 'gentlemen in khaki').

7. ἐκαστάτω ὅσον, 'and you live such a dreadful way off.' The construction is explained by such phrases as θαυμαστὸν ὅσον, &c.; the superlative being found also in Lucian, *Tox.* xii. φιλίας πλείστον ὅσον ἀποδέοντας: cf. i. 45. σσ and ω can be easily confused both in uncial and minuscule, σ, α: ω, ο: ἐμ=εμ: and ορ=ον are distinguished only by one small stroke. ἐκαστάτῳ is read by Hermann, but is equally a vox nihili. Greek forms double superlative as κυδίστατος: more commonly double comparatives, ὁσσοτέρω, χειρότερος, δμεινότερος: but a comparative termination added to a superlative, as ἐκαστατέρω would be, is unparalleled. Meineke read ἐκαστέρω ᾧ μέλ(ε). The first mime of Herondas opens in much the same way; see especially v. 10 sqq.:

ἤδη γάρ εἰσι πέντε κου δοκέω μῆνες
ἐξ οὗ σὲ Γυλλίς οὐδ' ὄναρ μὰ τὰς Μοίρας
πρὸς τὴν θύρην ἐλθοῦσαν εἰδέ τις ταύτην.
Μακρὴν ἀποικίῳ τέκνον ἐν δὲ ταῖς λαύραις
ὁ πηλὸς ἄχρις ἰγνύων προσέστηκεν·
ἐγὼ δὲ δραίνω μυῖ· ὅσον.

8. ταῦτα: *vid.* xiv. 3, note; where the quoted examples show that Meineke is incorrect in stating that ταῦτα, used to mean 'propterea,' is always accompanied by a particle ἄρα, δή, τοι, &c. Tr. 'That is why that intractable creature came to the ends of the earth and took this rat-hole—house indeed!—to prevent us being neighbours.'

See Liddell and Scott on παρήγορος.

9. ὅπως, κ.τ.λ., explains the ταῦτα. Meineke puts a colon at τῆνος and explains, 'that's the fault of that fellow—'; a construction by no means justified by Eurip. *And.* 168 οὐκ ἐσθ' Ἐκτωρ τάδε: Menand. 354 τοῦθ' ἐταῖρός ἐστιν οὕτως. (In Soph. *O. T.* 1329 a comma not a full stop stands at ἦν: see Jebb.)

10. ποτ' ἔριν, 'out of spite.'

φθονερὸν κακόν, 'the jealous brute.'

αἰὲν ὁμοίως, 'always the same.'

14. τὰν πότνια: Persephone. μὰ τὴν Ἀἰδέω κούρην, Herond. i. 32.

15. ἀπφὺς μὰν τῆνος, 'well that daddy the other day—we call everything "the other day"—was a-buying soap and rouge in the bazaar, and came back with salt, the overgrown blunderer.'

λέγομεν δὲ πρὸαν θην, κ.τ.λ., is to be taken as a comment of the constant use of the word πρὸαν (πρᾶν) in common speech. Theocritus himself uses it thirteen times (cf. use of καλός, note on viii. 187). πᾶντα is awkward; but it should probably be

taken as direct object with *πρόαν* as 'tertiary predicate,' not as an ellipse of *εἶναι* (*λέγομεν δὲ προαθρεῖν πάντα*, Seidler, is ingenious but not necessary; 'we told him to be very careful').

16. ἀπὸ σκανῶς: cf. Theophr. *Char.* 18 ἐξ ἀγορᾶς ὑψωθήσας τὰ κρέα.

ἀγοράσδων: probably represents ἡγόραζε = 'tried to buy.' Herod. i. 69 πέμφαντες ἐς Σάρδεις χρυσὸν ἄνιοντο, κ.τ.λ.

19. κυνάδας (*κυνάς*): dog's hair, substantival; *vid.* Index, Adjectives.

20. ἅπαν ῥύπον, 'mere filth.' ἅπαν, adverbial; cf. iii. 18. note.

ἔργον ἐπ' ἔργῳ: in apposition to sentence; 'trouble on trouble.' Cf. xxv. 94; Quint. Smyr. v. 602 ἐπὶ πένθει πένθος.

22. βάμες = βῶμεν, through the form βάομεν.

ἐς . . . Πτολεμαῖω: sc. αὐλῶν: cf. xiii. 11.

23. τὸν Ἀδων. The festival commemorated the untimely death of Adonis and the grief of Aphrodite. Figures of the two were exhibited in costly work, and a dirge sung by the popular singer of the day. How far any religious significance which the festival may once have had gave way to mere holiday making, and courtly flattery can best be judged by this idyll. Nor is there more depth in Bion's *Epit. Adon.*, written to suit a similar occasion. The admission of Musaeus is frank, that the festival of Adonis and Cypris was an opportunity eagerly seized not for worship but for flirting. *Hero and Leander*, 52:

δη φάτις ἐστὶν ἱορτῇ
οὐτόσον ἀθανάτοισιν ἀγειν σπεύδουσι θυηλὸς
δοσσὸν ἀγειρομένων διὰ κάλλεα παρθενικάων.

25. ὦν ἴδες, κ.τ.λ.: see note on ii. 82. The aorists are to be taken as gnomic. The expression is obviously proverbially from the use of the masculine and the generic μή in τῷ μὴ ἰδόντι.

ὦν. The first ὦν is genit. by attraction; the second depends on εἶπες ('tell of'), cf. *Odys.* xi. 174 εἶπε δέ μοι πατὴρ τε καὶ υἱός. Tr. 'The sights you see are tales to tell another.'

26. ὥρα: cf. Arist. *Ecol.* 30 ὥρα βαδίζειν.

(The distribution of the verses between the two speakers is here very uncertain. I have followed Hiller, Ziegler, and Paley.)

ἀργοῖς, 'idle folks have always holiday.' Praxinoa does not fall in at once with Gorgo's invitation, and puts her off with excuses embodied in proverbial wisdom; in l. 27 she suddenly changes her mind and agrees to go.

27. 'Eunoea, take up the spinning and put it down again out there if you dare—a nice soft bed for the cats—you lazy good-for-nothing.' So Hermann (*Opusc.* v), giving a capital sense. It is, however, also possible to make γαλῖαι a term of reproach addressed to Eunoea: 'these lazy cats are always asleep.' Cf. Herond. vii. 4:

ταῖς γυναιξὶν οὐ θήσεις τὴν μέζον' ἔξω σανίδα
Δρυμνὴ; αὐφανίω πάλιν καθεύδεις;

The former explanation is preferable. *ναμα* (MSS.) is merely a false Doric form of *νήμα*: it could not be taken as =water for washing.

30. *σπάμα*, 'soap' (not in a cake but in some kind of paste). *μή δὴ πολὺ ἀπληστὶ*: I have left this—the reading of *k* (*μή δέ, p*)—believing that the exceedingly harsh scansion is intended to bring the verse near to the level of common speech. Herondas affords parallels, e.g. *v. 7 τό μιν αἶμα*: *ib. 9 μοι αὐτόν (?)*: *vi. 29 πρόσθεν ἢ αὐτῇ*: *ii. 53 ἡ δρους* (spondee). Cf. next note.

32. *παῦε. δκοῖα*. The hiatus is justified by the pause; and is perhaps in imitation of colloquial speech; but cf. *Odys. xxiv. 351 Ζεῦ πάτερ ἦ βα ἔτ' ἐστέ*: *ib. x. 536 μηδὲ ἔαν*: *A. Pal. ix. 70 παῦε ἐνέι σε μένει καὶ κατόπιν δάκρυα*.

'That's as good a wash as the gods allow.'

τοιαῦτα is cognate accusative.

33. *κλέξ* (= *κλείς*), 'where's the key of the big chest?' For the ellipse cf. Herond. iii. *60 κοῦ Κόκκαλος κοῦ Φίλλος*; Throughout this idyll the conversation is seldom uninterrupted for more than a few lines: there are frequent intervals to be filled up by action, as here where Praxinoa dresses herself; *l. 43* change of scene; *51-77*, a long struggle through the crowd; and so on.

34. *ἐμπερόναμα*: the same as *περόναρις* of *l. 21*; see Liddell and Scott under latter word.

35. *πόσσω . . .*, 'how much did it cost you off the loom?' *πόσσω* is genit. of price. 'Ad usum verbi *κατέβα* perspicendum opus est teneamus telam apud veteres in altum erectam stetisse, ita ut opus perfectum de tela deorsum depromeretur' (Wuestemann).

36. *μή μνάσῃς*, 'don't make me think of it,' i. e. I don't like to think of it. Beware of the active and do not translate 'don't mention it.'

πλέον, κ.τ.λ.: construe *κατέβα μνᾶν πλέον ἢ δύο καθαρῷ ἀργυρίῳ*, so that *μνᾶν* and *δύο* are genit. of price. *δύο* as genit. is correctly used with the genit. plural (*μνᾶν*); with genit. dual *δύοιν* is always found; Krüger, *i. 24*; *ii. 3*; Thucyd. *i. 74 δύο μωρῶν*.

ἀργυρίῳ καθαρῷ, 'hard cash'; 'aridum argentum' (Plautus, *Rudens*, 726). Cf. the Irish expression 'dry money' ('£700 of dry money'—*Spectator*, Nov. 8, 1890); and the similar expressions, "*ἀργυρίῳ καθαρῷ*," 'Blankes Geld.' *aridus*, 'without moisture,' easily suggests the meaning 'nothing but.' *Sonnenschein* on Plautus, *loc. cit.*

37. *ποτίθηκα* (*προσίθηκα, f*), 'I gave my soul to the work on it.' Bion, vii. *8 ψυχὰν ποτὶ κέρδεα καὶ ποτὶ τέχνας βάλλομεν*.

38. *κατὰ γνῶμαν*, 'it has turned out all you could wish'; cf. *xiv. 57 κατὰ νοῦν τέον*: *xiii. 14 κατὰ θυμόν*.

40. *μορμῶ*, 'Bogey!' Cf. Callim. iii. 66:

ἀλλ' ὅτε κούραον τις ἀπειθέα μητρί τεύχοι
μήτηρ μὲν Κύκλωπας ἔῃ ἐπὶ παιδὶ καλιστρεῖ
. . . ὁ δὲ δώματος ἐκ μυχάτοιο
ἐρχεται . . . αὐτίκα τὴν κούρην μορμύσσεται.

45. τὸ κακόν, 'this nuisance,' i.e. 'the crowd'; not 'this difficulty,' as Lang seems to take it. Cf. Arist. *Birds* 294 ὅσον συνέλεκται κακὸν ὄρνέων, 'what a plaguey lot of birds.'

μύρμακες, 'they are thick as ants'; cf. Aeschro (Bergk, *A. Lyr.*) στενὸν καθ' Ἑλλησποντον ἐμπύρων χώρην ναῦται θαλάσσης ἐστρέφοντο μύρμηκες.

46. Πτολεμαῖς, i.e. Ptolemy II, the reigning king, son of Ptolemy Soter; see Introduction.

47. εἴς ὃ ἐν ἀθανάτοις, 'since your father was deified.' Herondas (i. 26) speaks similarly of the prosperity of Egypt under the Ptolemies:

τὰ γὰρ πάντα
ὅς' ἐστί σου καὶ γίνετ' ἐστ' ἐν Αἰγύπτῳ,
πλοῦτος παλαιστρῇ δύναμις εὐδὴ δόξα
θεαὶ φιλόσοφοι χρυσίον νεηρίσκοι.
θεῶν ἀδελφῶν τέμενος ὁ βασιλεὺς χρηστός·
Μουσῶν οἶνος ἀγαθὰ πάνθ' ὅς' ἂν χρῆζης.

(This was written later than Theocr. xv; see Intro. p. 31.) Professor Mahaffy writes (*Emp. of Ptol.* p. 148), 'It is remarkable that among the many complaints of injustice found in the Petrie and Serapeum papyri made by poor people who seek redress from the law, there is not a single tale of horror. . . . The effect which these papers produce upon a careful student is that they belong to an orderly and well-managed society where there is but little actual want and but little lawlessness.'

48. Αἰγυπτιαί, 'in old Egyptian fashion.' ἀπατηλοὶ γὰρ οἱ Αἰγύπτιοι ὡς καὶ Αἰσχύλος φησί· δεινοὶ πλέκειν τοὶ μηχανὰς Αἰγύπτιοι.

49. εἴς ἀπάτας κεκοτημένοι, 'a mass of deceit' ('welded together of deceit'). εἴς, cf. xvii. 21.

50. κακὰ παίγνια: it is easier to make this cognate accusative to ἐπαισδον and in apposition to οἷα, than to take it in apposition to the subject as a term of reproach. The latter way is however favoured by the parallel lines, Hesiod, *Theog.* 26 ποιμένες ἀγραυλοὶ, κάκ' ἐλέγχεα, γαστέρες οἶον, and Epimenides' Κρήτες αἰεὶ ψεύσται, κακὰ θηρία, γαστέρες ἀργαί.

ἐριοί (k) or ἐρειοί (other MSS.) is an unknown word; it may be right, but though Theocritus has many ἀπὰς λεγόμενα they are all simple new formations: he does not go out of his way to find strange words. Convincing emendation is impossible. Meineke's ἐρινοί is perhaps the best (e conj. Spohn). To add one more to the existing many, I suggest ἐορταί: cf. Herond. vi. 17:

ἐκποδὸν ἡμῖν φθείρεσθε νώβυστ'·
ἅτα μόνον καὶ γλᾶσσαι (= γλῶσσαι)
τὰ δ' ἄλλ' ἐορταί:

'idle good-for-naughts.'

51. τί γενοίμεθα; 'what is to become of me?' Aesch. *S. c. T.* 297 τί γένωμαι; For the optative cf. Soph. *Philoct.* 895 τί θῆτα δρῶμ' ἐγώ; and Mr. Sidgwick's Appendix to his edition of the *Agamemnon*. In Alexandrian writers the use of the bare optative in questions becomes frequent; Herond. v. 76 τίς οὐκ ἐμπύοι; *A. Pal.* v. 245 καὶ τίς ὑποταίη;

πολεμισταί. πολεμιστῆς ἵππος οὐχ ὁ εἰς τοὺς πολέμους ἐπιτή-
δειος ἀλλ' ὁ ἐν τοῖς ἀγῶσι σιχῆμα φέρον ὡς εἰς πόλεμον εὐτρεπισμένος.
ἦν γὰρ τοιοῦτον ἀγώνισμα (Photius). These gaily caparisoned
horses were led, not ridden, as appears from l. 53.

53. ὀρθὸς ἀνέστα, 'has reared.'

56. καὶ δὴ . . . , 'there we've got past, and they've gone to
their position.'

57. συναγείρομαι, 'I am beginning to collect my nerves.' Cf.
Ap. Rhod. i. 1233:

τῆς δὲ φρένας ἐποί-
κύνρις, ἀμχανίη δὲ μόγις συναγείρατο θυμόν.

Plato, *Protag.* 328 d μόγις πως ἐμαυτὸν ὥσπερ ἐ συναγείρας εἶπον.

58. ἵππον καὶ τὸν ψυχρὸν ὄφιν. For the article with second
only of two nouns cf. vi. 1; xxii. 140; vii. 132; xxii. 34;
Erig. iii. 3. The second has always an attributive. Without
attribute, Pind. P. iv. 118 Ἀπόλλων ἄ τε Πυθώ: Mörschus, v. 5:

ἀλλ' ὅταν ἀχῆσθ' πολὺς βυθὸς ἂ δὲ θάλασσα
κυρτὸν ἐπαφρίζῃ.

δεδοικω: see i. 63.

64. Plautus, *Trinummus*, i. 2. 72 'sciunt quod Iurpino fabulata
est cum Iove.'

65. τὰς θύρας: sc. τῆς αὐλῆς, at which they have now arrived.

67. Εὐτυχίδος: sc. χέρα, not 'take hold of Eutychis,' as this
would require λαβοῦ. Eutychis is presumably Gorgo's maid as
Eunoia is Praxinoa's.

πότεχ' (πρόσεχε), attend to her lest you lose yourself.

68. ἔχεν ὀμῶν, 'hold on to us with your teeth'; see ἀπρί in
Liddell and Scott; Theognis 31:

κακοῖσι δὲ μὴ προσομίλει
ἀνδράσιν ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχειο.

70. εἴ τι γένοιτο, 'as you wish to be saved' (M. Arnold); a near
representation of the sense. For the construction cf. Herond.
iii. 56:

ἀλλ' εἴ τι σοι Λάμπρισκε καὶ βίου πρῆξιν
ἔσθλην τελοῖεν αἶδε (sc. Μοῖσαι) κάγαθῶν κύρσαις.

(sc. 'Thrash this boy.') Ib. 79 εἴ τί σοι ζῆρην παῖσαι. But in all
three examples we have merely an extension of the use of an 'if'
clause to express an object aimed at, 'if haply.' The optative
is used in primary sequence as in Eurip. *Rhesus* 3 βᾶθ' εἰ δέξαιτο
Lucian, i. 224 βαδιούμαι εἴ που εὐρεθείη.

71. φυλάσσοο, 'mind my shawl,' i.e. not 'take charge of' but
'mind not to tear.'

72. ἄθρως: Doric for ἄθρως, the contracted form of ἄθρως.
The corrupted forms ἄθρως k, ἄθρως p seem simply to arise from
a misreading, final σ being taken for S (= ωs). See Sir E. M.
Thompson's *Palaeography*, p. 95.

73. ἐν καλῷ, 'in a good place,' 'all right'; Eur. *H. F.* 20⁴:

τὸ σῶμα δ' οὐ δίδωσι τοῖς ἐναντίοις
ἐν εὐφυλάκτῳ δ' ἐστί.

74. 'And may you be "all right" year in, year out, and afterwards'; cf. *Odys.* ix. 134 *μάλα κεν βαθὺ λήιον αἰεὶ εἰς ὥρας ἀμῦεν*. The noun is used always in the plural in the idiom. Contr. *εἰς ἐνιαυτόν, εἰς ἔτος*. *φίλ' ἀνδρῶν*: cf. xxiv. 40.

75. *χρηστῷ*: genit. of exclamation; 'a good kind man.'

76. *βιάζευ*, 'shove your way in.' [Ziegler here reads *ἀγ' ὥθει* *καί* because the Scholiast has *ἀγε βιάζου καὶ ὥθει*, but the Scholiast constantly paraphrases one verb by two.]

77. *κάλλιστα*, 'that's all right'—they get through the crush into the court—'all inside' as the man said when he shut the door on his bride. The point of the joke in the last phrase is lost; and its recovery is rendered doubly difficult by the uncertainty whether *ἀποκλῆσθαι* means 'shut out' or 'shut up.'

(1) The former is the better attested, Lucian, 473 *ad fin.* of clients at the door, *ἀθούμενοι καὶ ἀποκλειόμενοι πρὸς τῶν οἰκετῶν*; cf. Epictet. xxxiii. 14 *ὅταν φοιτῇς πρὸς τινα τῶν μέγα δυναμένων πρόβαλε* *ὅτι . . . ἀποκλεισθήσῃ, ὅτι ἐντιναχθήσονται σοι αἱ θύραι*. Haupt takes this meaning and adds the phrase to the number of those in which a ridiculous action is described introduced by 'as the man said who' (e.g. 'not such a bad shot after all, as the man said, who missed the dog and killed his mother-in-law').

(2) 'Shut up,' i.e. 'shut up alone'; not as Lang translates 'when he had shut himself in with his bride,' Charito, *A. x. 2 τὴν ἔνδον ἀποκεκλειμένην*. In this case understand a man shutting up his wife alone for 'safety,' cp. Ap. Rhod. i. 775 *νηγατέρῳιν ἐεργόμεναι καλύβησι νύμφαι*: 'all safe at home, as the man said, when he locked his bride in.' The 'paraprosdokian' would then lie in *νύον*: it was unmarried girls who were generally so securely watched, Callim. *frag.* 118 *ἢ παῖς ἢ κατὰκλειστος τὴν οἶ φασι τεκόντες εὐναιούς βαρυσμούς ἔχθιν ἴσον ὀλέθρῳ*.

(3) We could take *ἔνδοι* = *εἶσω*, and make the sentence a command: 'Come in all of you, as the man said, when he had shut his wife out of the way.' This gives far the best sense if this meaning of *ἔνδοι* can be allowed in Theocritus; *vid.* Liddell and Scott (*ἔνδον*).

79. *λεπτά καὶ ὡς χαρίεντα*: after *Odys.* x. 222:

οἷα θεῶν

λεπτά τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.

Cf. *Odys.* v. 231.

περονάματα, 'embroidered robes.' See *Iliad* xiv. 178:

*ἀμφὶ δ' ἄρ' ἀμβρόσιον ἱανὸν ἔσαθ', ὃν οἱ Ἀθήνη
ἔξυσ' ἀσκήσασα, τίθει δ' ἐνὶ δαίδαλα πολλὰ
χρυσείης δ' ἐνετῆσι κατὰ στήθος περονάτο.*

Cf. *Et. Magn.* 260. 43 *δείκανα*: τὰ πολλὰ ὑφάσματα καὶ μορφὰς ἔχοντα: Hesych. *δείκανα*: ποικίλα ἱμάτια.

81. *ζωογράφοι*. The tapestries represented scenes in the story of Adonis and Venus. So Achill. Tat. liii. 4 describes a *πέπλος* wrought by *ζωογράφοι* representing the story of Tereus and Philomela.

82. 'How true to life they stand, how true they move.'

ἐνδινεύντι is here intransitive; cf. 'animosa signa,' Propert. iv. 9. The whole passage resembles Herondas iv—a visit to the temple of Asclepius in Cos. See v. 33: μᾶ, χρόνῳ κοτ' ἀνθρώποι | κῆς τοὺς λίθους ἔξουσι τὴν ζῶην θείναι. v. 56: οὐχ ὁρῆς φίλῃ Κυνοῖ | οἱ ἔργα; καινὴν ταύτ' ἐρεῖς Ἀθηναίην | γλῦψαι τὰ καλὰ . . . τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνίσω τοῦτον | οὐχ ἔλκος ἔξει. This mime of Herondas is probably earlier than Theocritus.

84. ἀργυρέας. There is no other example of κλισμός in feminine, but all the good MSS. give ἀργυρέας here, and it is hard to explain the introduction of the form if it is erroneous.

85. καταβάλλων: for the use of the active cf. ii. 26; x. 40; Xen. Symp. iv. 23 παρὰ τὰ ὅτα ἀρτι λουλος καθέρπει.

87. The ceaseless chatter and broad provincial accent of the women raises the wrath of a testy bystander. It is curious that the offended person should speak equally broad Doric, but so does even the singer of the dirge.

88. τρυγόνες: cf. Alexis in Athenaeus iv. 133 b:

σοῦ δ' ἐγὼ λαλίστέραν
οὐ πάποτ' εἶδον οὔτε κερκώπην γύναι
οὐ κίτταν οὐ χελιδόν' οὔτε τρυγόνα.

But not only the ceaselessness but the monotony of the ring-dove's note is meant.

ἐκκναισεύντι: of the bore, cf. Theophr. Char. 7 ὅταν γε τοὺς καθ' ἓνα ἀποκναίσῃ.

πλαταιάσδουσαι, 'with their ā, ā, ā.'

89. μᾶ: simply an exclamation, common in Herondas, 'my word!'

90. πασάμενος, 'buy your slaves before you order them about'; cf. Soph. O. C. 839 μὴ πῖτασ' ἀ μὴ κρατεῖς.

91. Κορίνθιαι . . . ἀνωθεν, 'an old Corinthian family.' Syracuse was founded from Corinth.

93. δωρίσδεν, 'I suppose Dorian folk may speak in Dorian.'

94, 95. On construction see vii. 126.

Μελιτώδες = Persephone.

ἀμῶν καρτερός, 'master over us.'

πλὰν ἑνός, 'save only one': sc. 'the king.'

κενεάν: sc. χοίνικα (Herond. iii. 33 ἐκ τετρημένῃς ἡθεῖ), 'I am not afraid of you cutting down my rations.' Wuestemann's explanation is the only one available; 'that the daily rations of a slave—a modius or χοίνιξ—was measured out and levelled down with a scraper.' (ἀπόψηστρον, Herond. vi. 30: ἀπομάκτρας τὰς σκυτάλας αἷς ἀποψῶσι τὰ μέτρα, Hesych.) A stingy bailiff would level it down till the measure was almost empty, and so could be said κενεὰν ἀπομάττειν: cf. Theophr. Char. 17 (30) φειδανίῳ μέτρῳ τὸν πύνδακα ἐγκεκρουσμένῳ μετρεῖν αὐτὸς τοῖς ἔνδον τὰ ἐπιτήδεια σφόδρα ἀποψῶν.

97. ἀ τὰς Ἀργείας. For order of words cf. vii. 11; xiii. 19; Plato, Epig. 5 τὸν Νυμφῶν θεράποντα φιλόμβριον ὑγρὸν ἀοιδόν: Herond. iii. 38 τὴν μάμμην γρῆν γυναικα.

100. Catullus, lxiv. 96 'quaeque regis Golgos quaeque Idalium frondosum.'

ἐφίλασας: cf. vii. 95.

101. Ἐρύκαν: the same as Eryx (in Sicily).

χρυσῷ παίζουσ', 'toying with gold'; a curious expression and hardly what Theocritus wrote (we should expect παίδοισ'), but not improved by such conjectures as χρυσῶπις δι' (Bergk), Ἐρυκ' ἂν Χρυσῷ παίζουσ' (or παίζεις) Ἀφροδίτῃ (Ahrens), χρυσῷ στίλβουσ' (Stadtmüller), or what is open to any one to suggest, χρυσῷ παῖς δι'.

106, 107. ἀθανάταν . . . Βερενίκαν: cf. xvii. 34 sqq. and Introduction.

ἀπὸ θανάτῃς: ISOGR. 119 b ἐπειδὴ Ἡρακλῆς μετέλλαξε τὸν βίον θεὸς ἐκ θνητοῦ γενόμενος.

110. Βερενικεία: cf. *Iliad* xiii. 67 Τελαμάνιον υἱόν: *Odys.* xviii. 353, &c.

111. πάντεσσι καλοῖς. A neuter adjective used substantively without article can have πάντα attached as attribute; cf. viii. 40; Demosth. viii. 9 ἐπὶ πᾶσι δικάσις συμβουλευεῖν.

112. 'Beside him lie all the fruits of the season, all the fruits of the trees.'

δρυὸς ἄκρα: division for ἀκρόδρυα: see Xen. *Oecon.* xix. 19. δρύες here 'trees' in general not 'oaks'; cf. Hesiod, *Ἔργ.* 233.

παρ μὲν οἱ. We may either scan as a dactyl adding this to the passages when the *f* of οἱ is neglected, (cf. *Iliad* vi. 101 οὐδ' ἵς οἱ: 1b. 90 πέπλυν δ' οἱ δοκεῖ. Add *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72, in all of which γάρ precedes); or (2) we may scan as spondee παρ μὲν *f*' and elide the οἱ. See Monro, *Hom. Gram.* 376; *Odys.* ix. 360 ὅς ἐφατ' αὐτὰρ *f*' αὐτῖς.

119. βρίθοντι: see crit. note. βρίθοντες is impossible after χλωραὶ σκιάδες, even if δρόσοι . . . τιθέντες is allowed in Aesch. *Agam.* 545, where the words are far separated. Nicander (*Ther.* 329) has καταψηχθέντος ἀκάνθης, but on false analogy to adjectives in -εις (*Odys.* xvi. 123 ὑλήεντι Ζακύνθῳ: Nicand. *Alex.* 48 ποιήεντος χαμελαίης). Nor can the occasional use of dual masculine forms be quoted in support of this: see Soph. *O. C.* 1678. Given βρίθοντι as the original the corruption is easily explained through the confusion of the sign for ες (3) with ἔ. For hiatus cf. v. 10. Tr., 'and green bowers are built with weight of dill.' For construction cf. xiii. 29; Xen. *Οἴκον* i. 4. 28 ἔκειν ἰδρῶντι τῷ ἱππῷ. Fritzsche and Hartung mark a lacuna at σκιάδες, so that βρίθοντες ἀνήθῳ is end of the following line.

122. ὄξον ἄπ' ὄξω, 'flying from branch to branch'; cf. Arist. *Acharn.* 235 δώκειν γῆν πρὸ γῆς.

123. ἐκ: made of; cf. xxi. 11; *A. Pal.* v. 157 ζώνιον ἐξ ἀνθίων.

125, 126. ἃ Μίλετος ἐρεῖ. This seems by the rhythm and absence of conjunction to go with the preceding not the following line. What Miletus—the great wool-growing district—says is therefore 'μαλακώτεροι ὕπνω' (cf. v. 51), a commendation of the quality.

127. ἄλλα, 'another' for this year's festival. Theocritus looks back at the previous year as Bion (*Epit. Adon. ad fin.*) looks forward to the next, λήγε γόνων Κυθήρεια, τὸ σήμερον ἰσχυρο κομμῶν. δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρύσαι.

128. τὰν μὲν . . . τὰν δέ. The passage suffers clearly by being

over condensed; this line proceeds as if we had had already mention of a second κλίση for Cyprus.

129. ἐννεακαίδεκα: for ἐννεακαίδεκτης, ἐτῶν or the termination -ετης being easily understood from the preceding, cf. xxvi. 29; *Iliad* xxii. 349 δεκάκις τε καὶ εἰκοσινήρατ' ἄποινα.

130. πυρρά: fem. sing.; sc. θρίξ. Cf. *Epit. Adon.* 12:

καὶ τὸ ῥόδον φεύγει τῷ χεῖλεος ἀμφὶ δὲ τήνῃ
θνάσκει καὶ τὸ φίλαμα τὸ μήποτε Κύπρις ἀφήσει.
Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ζώντος ἀρέσκει
ἀλλ' οὐκ οἶδεν Ἀδωνίς ὃ νιν θνάσκοντ' ἐφίλασεν.

132. ἄμα δρόσῳ, 'when the dew is fresh on the ground.'

134. ἐπὶ σφυρᾷ, 'ut defluat vestis superior pars ad talos zona, sc. retenta. Parant se mulieres ad κομμὸν qualis deinceps canitur,' Paley; cf. *Iliad* xxii. 80. But κόλπον does not necessarily mean the folds about the breast; cf. *Ap. Rhod.* iv. 947:

παρθενικαὶ δίχα κόλπον ἐπ' ἱζύας εἰλίξασαι
σφαίρη ἀθύρουσιν περιγηγῆ.

'Gathering the folds about the waist'; cf. Theocr. xxvi. 17.

139. γεραίτερος: cf. xxv. 48; *Odys.* vii. 156 δὲ δὴ Φαίηκων ἀνδρῶν προγενέστερος ἦεν: *Iliad* v. 898 καὶ κεν δὴ πάλαι ἦσθα ἐνέρτερος Οὐρανίωνων, where the comparative seems equally to be used for the superlative.

141. Δευκαλίωνες, 'Deucalion and his sons' (Hiller), or 'such men as were Deucalion' as Greek says, 'Ἡρακλῆες τε καὶ Θησέες' (*Plato, Theaet.* 169 b).

142. Πελοπηάδαι: cf. *Pind. N.* viii. 21.

ἄκρα: neut. for masc. 'the pride of Argos'; cf. xx. 31; x. 29, note; *Aesch. Eumenid.* 489 κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα: *Id. Persae* 1 τάδε μὲν Περσῶν . . . πιστὰ καλεῖται.

143. Ἰαθι: an Alexandrian form, *Ap. Rhod.* iv. 1600; Homer has ἰληθι.

ἐς νέωτα, 'next year.'

144. ἦνθες: sc. φίλος.

145. τὸ χρῆμα: in apposition to ἡ θήλεια. τὸ χρῆμα is something colloquial; 'ain't she wonderful? the woman's happy for her learning, most happy for her voice.'

147. κεῖς οἶκον: sc. ἀπέναι, *Arist. Frogs* 1279 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι. So in Shakespearean English 'he shall with speed to England' (*Hamlet*). Note how here as in *Idyll* i and elsewhere Theocritus brings us back at the close to the commonplace of daily life. 'So with the song still in her ears ends the incorrigible Gorgo' (M. Arnold).

149. χαῖρε Ἀδων: the hiatus is allowed on the analogy (though false) of χαῖρε ἄναξ. xvii. 135.

Ἀδων: a colloquial form of the name; cf. Ἀρτεμῖς = Ἀρτεμσία (Herond.); Ἀύτοκλῖς = Ἀύτοκλης (*Inscr.*).

XVI

The circumstances of the poem have been dealt with fully, *Introd.* p. 5 *sqq.* It is an ungenerous money-making age, in which the arts are scorned, the claims of friendship and hospitality neglected, all the true uses of wealth forgotten; men care no longer for the great deeds nor the song in which alone great deeds shall live, remembering not that but for the singers of old the heroes had been lost to memory, and from the Muses glory comes to men. Yet is it labour spent in vain to address oneself to the covetous; gold they have and ever shall desire, but I will choose men's honour and men's love, and with the help of the Muse will yet find a friend. Some one will arise who yet in this age will do a deed of fame; for now war is upon the land; Carthage and Syracuse are putting on their armour, and Hiero stands in our midst like one of the old heroes. Gods of the land cast our enemies out over the sea, all that is left of them, and let our towns and countrysides have peace from the long agony of battle; and let Hiero's fame be carried wide to the uttermost east by song. For many there are whom the Muses love; and may all tell of Sicily her folk, and Hiero. Daughter of Eteocles, ye Graces, let one call me and I will come with my muse, and will not leave you, for all that is fairest among men ye give.

Such is the argument of this fine poem, which starting with a tirade against a selfish time ever exalts the power of song, and turns at the last gracefully to praise of Hiero and outburst of prayer for Sicily's deliverance. The theme is complex, but the leading *motif* of the whole is the honour of poetry and vindication of the poet's place, as is shown by the key-words: ὕμνῳ (2), Χάριτας (6), εὖ εἰπόντα (13), δοιδῶν (24), Μουσῶν ἐποφύτας (29), δοιδὸς δὲ Κήριος (44), δοῖδοι (50), δοῖδαι (57), τημὴν καὶ ἀνθρώπων φιλότητα (66), δοιδοῦ (73), ὕμνῳ (103), Χαρίτων (108). Indirectly the poem is an appeal on the poet's own behalf, but the claim is pressed rather by suggestion than immediate request. As the first Hiero had honoured the poets of his age—Pindar, Simonides, Bacchylides—as the heroes of Thessaly, and Troy had found their singer, so the latter Hiero is addressed in a poem which by direct mention or constant reminiscence of phrase calls to mind the lyrics of the fifth century. The title *Χαρίτες*; the use of the word *Χαρίτες* in l. 6, the last announcement of attachment to the *Χαρίτες* in l. 104 are full of memories of Pindar and Bacchylides, *Pind. Pyth. ix. ad init.*:

ἔθελω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσικράτη Χαρίτεσσι γεγωνεῖν.

Bacchylides, v. 9:

σὺν Χαρίτεσσι βαθυζώνοις ὄφανα
ὕμνον ἀπὸ ζαθέας
νάσου ξένος ὑμετέρων πέμ-
πει κλεινὴν ἐς πόλιν
χρυσάμπυκος Οὐρανίας κλεινὸς θεράπων.

Bacchyl. xix. (*vid.* on l. 69). The outburst against the wrong use of wealth (Theocr. v. 22-28) echoes Pindar and Bacchylides alike (*vid. ad loc.*), as does the passage 40-58, of which the *motif* is 'carent quia vate sacro.'

1. *H. hymn Apoll.* 189:

Μοῦσαι μὲν θ' ἅμα πᾶσαι ἀμειβόμεναι ὀπὶ καλῇ
ὕμνευσίν βα θεῶν δῶρ' ἀμβροτα ἡδ' ἀνθρώπων
τλημοσύνας.

Hesiod, *Theog.* 43:

αἱ δ' ἀμβροτον ὄσσαν λείψαι
θεῶν γένος αἰδοίαν πρῶτον κλείουσιν ἀοιδῇ.

Matthew Arnold, *Empedocles*:

'First hymn they the Father
Of all things; and then
The rest of immortals
The action of men.'

2. ὕμνεῖν . . . ἕμνεῖν: *vid.* *Intro.* p. 41.

κλέα ἀνδρῶν: *Iliad* ix. 524 τῶν πρόσθεν ἐπενθόμεθα κλέα ἀνδρῶν.

4. 'We are mortals here on earth; let man sing fellow-man.' The careful antithesis of these things is noticeable. Each line falls into two balanced halves: 1-2=3-4; 1 and 2 correspond in alternating order, Διὸς κούρας . . . ὕμνεῖν ἀθανάτους :: ἀοιδοῖς . . . κλέα ἀνδρῶν.

5. τίς γάρ, 'then who of all who dwell beneath the grey dawn.' γάρ is used (in Homeric Greek) to introduce a question with a tone of impatience or surprise, *Iliad* i. 122:

Ἀτρεΐδῃ κῦδιστε, φιλοκτεανάτατε πάνταν,
πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;

Monro, *Hom. Gram.* § 348. 4. Here Theocritus after his introductory quatrain plunges abruptly into his complaint against greed.

6. Χάριτας: Pind. *Isth.* v. 26:

σὺν Χάρσιν δ' ἔμολον Λάμπανος υἱοῖς
τάνδ' ἐς εὖνομον πόλιν.

πετάσας: *sc.* οἶκον. The accus. and dative both being required in the construction, only the latter is actually introduced, *Isocr.* 31 α συμβούλοις χρῶνται, οἱ μὲν τῶν ἀστῶν τοῖς τολμηροτάτοις οἱ δὲ ἐξ ἀπάντων ἐκλεξάμενοι τοῖς φρονιμοτάτοις: *cf.* *Odyss.* iv. 597.

9. ὅ τ(ε): see on xi. 79; *Odyss.* v. 356:

ᾧμοι ἐγώ, μή τίς μοι ὑφαίρησιν δόλον αὔτε
ἀθανάτων, ὅτε με σχεδὴς ἀποβῆται ἀνώγει.

Homer uses ὅ, ὅτε, ὅτι indifferently = 'in that' or 'because,' *Odyss.* viii. 78; *xx.* 269; v. 340.

11. 'And hide on their chill knees once more their patient head' (Calv.). The poems are personified and represented as begging from house to house, returning empty-handed and blaming their master for their fruitless journey, and sitting dejected, head on hand, till they are sent forth again.

γονάτεσσι is an unexampled form. Homer uses γούνεσσι or γούνασι: so δούρεσσι (Hartung ψυχραῖς ἐν κονίῃσι). For the imagery cf. Cebes, *Tabula 9* Λύπη . . . τὴν κεφαλὴν ἐν τοῖς γόνασιν ἔχουσα (Renier).

14. 'Men care not as of old to be praised for noble deeds.' The statement is compressed, but means obviously 'care not for noble deeds nor yet for noble fame.'

ἐπὶ, 'on the ground of,' Isocr. 44 d ἐφ' ἐκάστῃ τιμᾶσθαι τῶν ἔργων.

15. ὑπὸ κερδίων: not quite equivalent to κέρδει, but 'under the influence of gain,' Demosth. p. 107. 71 οὐδὲ προήχθη οὐθ' ὑπὸ κέρδους οὐθ' ὑπὸ φιλοτιμίας. The use is commoner with adjectives (cf. xxiv. 60, note) and verbs that are only virtually passive, Plato, *Laws* 695 b ὑπὸ μέθης μαινεσθαι: Thucyd. ii. 85 ad fin. ὑπ' ἀπλοίας ἐνδιέτριψεν οὐκ ὀλίγον χρόνον.

16. Join ἀργυρον with πόθεν οἴσεται, 'whence he shall win money,' Arist. *Equites* 800 ἐξευρίσκων ὁπόθεν τὸ τριώβολον ἔξει: Theocr. xvii. 10.

18. ἀπωτέρω ἢ γόνυ κνάμα, 'the knee is nearer than the shin,' Plaut. *Tinnum*. v. 2. 30 'tunica pallio propius'; Arist. *Eth.* ix. 8. 2 καὶ αἱ παροιμίαι δὲ πᾶσαι ὁμογενωμονοῦσι, οἷον τὸ "μία ψυχὴ" καὶ "κοινὰ τὰ φίλων," καὶ "ισότης φιλότης" καὶ "γόνυ κνήμης ἔγγιον." The equivalent of 'charity begins at home.'

21. ὅς ἐξ ἐμεῦ οἴσεται οὐδέν. The future must bear a modal sense, 'who will have nought from me,' 'who intends to get nothing,' Eurip. *frag.* 33:

γυναικα δ' ὅστις παύσεται λέγων κακῶς
δύστηνος ἄρα καὶ σοφὸς κεκλήσεται.

'He who gets' (or 'shall get') would of course be ὅς ἂν φέρεται: cf. εἰ μαχεῖ with ἰδὼν μάχη.

22 sqq. The true use of wealth. The retort to churlish greed is given courteously in "δαιμόνιοι": 'Blanda est appellatio qua utitur etiam is qui alterum leniter increpat vel amice admonet' (Ast, *Lex. Plat.*); Plato, *Rep.* 344 d ὃ δαιμόνιε Θρασύμαχε, οἷον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπείναν; With the whole passage following cf. Theocr. xvii. 106 sqq.; Bacchylides, iii. 13 (addressed to Hiero):

οἶδε πυργωθέντα πλοῦτον μὴ μελαμ-
φαρεῖ κρύπτειν σκότῃ.
βρῦνι μὲν ἱερὰ βουβύτοις ἑορταῖς,
βρύουσι φιλοφενίας ἀγναι
λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσοῦς
ἡψιδαιδάλτων τρυπόδων σταθέντων.
πάρουθε ναοῦ.

Pind. *Nem.* i. 44:

οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν,
ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι, φίλοις ἐφαρκέων.

24. ψυχῇ δοῦναι: Horace, *Ode* iv. 7. 19; Simonides 85:

ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα
ψυχῇ τῶν ἀγαθῶν τλήθῃ χαριζόμενος.

δοῦναι: repeated again in 29 Μουσάων τίειν ὑποφήτας, but this is no tautology, since it is for new emphasis and with a new turn of phrase that the duty of granting somewhat to the arts is insisted on.

27. τραπέζῃ, 'hospitality.' The passage seems suggested by *Odys.* xv. 69:

νεμεσσῶμαι δὲ καὶ ἄλλῃ
ἀνδρὶ ξεινοδόκῳ, ὅς κ' ἔξοχα μὲν φιλήρσιν,
ἔξοχα δ' ἐχθαίρῃσιν· ἀμείνω δ' αἶσιμα πάντα.
ἴσόν τοι κακὸν ἔσθ', ὅς τ' οὐκ ἐθέλοντα νέεσθαι
ξείνων ἐποτρύνει καὶ ὅς ἐσσύμενον κατερύκει.

Cf. Theognis, 467 sqq.

29. ὑποφήτας, 'the interpreters'; cf. xxii. 116. The poet is the servant by whose mouth the Muses speak. So Vergil 'Musae quarum sacra fero': Ap. Rhod. iv. 1379 Μουσάων ὅδε μῦθος: ἐγὼ δ' ὑπακούους ἀεῖδω Πιερίδων: Horace 'Musarum sacerdos.'

30. ἰσθλὸς ἀκούσης, 'may win a noble name'; cf. xxix. 21. ἀκούω being used as for the passive of καλέω.

31. Pind. *Isth.* i. *ad fin.*:

εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον,
ἄλλοισι δ' ἐμπύπτον γελᾷ, ψυχ-
ὰν Αἰδοῖ τελέων οὐ
φράζεται δόξας ἀνευθεῖν.

32. ὥσεί τις μακέλα, 'as one whose hands are hardened with the mattock's toil, poor of poor line bewailing hapless poverty'; Shirley (though in very different context):

'Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.'

33. ἀχήν: Hesych. ἡχῆνες, πένητες.

ἐκ πατέρων: cf. xvii. 13; xxv. 117; xxiv. 108 ἐκ πατέρων ἀφνειός: the preposition expressing inherited characteristics, 'poor by descent.'

34 sqq. Theocritus illustrates his text by the example of the old heroes who but for song would have been lost to memory, but now, doing great deeds and finding a bard, live in the songs of men. Antiochus and Aleuas were kings of Thessaly, contemporaries and patrons of Simonides. The Scopadae were feudal lords of the territory of Crannon in Thessaly; the head of the house, Scopas, son of Creon, was addressed by Simonides in a song of which Plato (*Protag.* 339 b) preserves the famous fragment: ἀνδρα ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπὸν χερσὶ τε καὶ ποσὶ καὶ νόφῃ τετράγωνον ἀνευ ψόγου τετυγμένον.

35. πενέσται, 'serfs.'

ἀρμαλή, 'the portions of food assigned month by month to each dependent'; cf. on xv. 95. The word is used by Hesiod; then revived, as were many obsolete words, by the Alexandrians. Ap. Rhod. i. 393; Leonidas, 95 (Geffck.).

ἐμετρήσαντο, 'had measured to them'; cf. Hesiod, *W. and D.* 349 εὐ μὲν μετρεῖσθαι παρὰ γείτονος εἰ δ' ἀποδοῦναι.

34-39. Note the careful antithetical arrangement of these lines: 34, 35=36, 37=38, 39; πολλοί=πολλοί=μυρία.

38. ἐνδιάσκειν, 'drove afield'; but the word is not elsewhere used transitively; *vid.* Liddell and Scott. [Hence ἐνδι' ἀγεσκον, Graefe; ἐνδι' ἐλασκον, Meineke; most unlikely after ἐλαυνόμενοι in 36. Or if change is necessary we might read ἐνδιοι ἔσχον, cf. l. 95. ἐνδιος and ἐνδιος are both used. ποίμναις for ποίμενες, Voss.]

39. ποιμένες ἔκκριτα: for rhythm cf. xxii. 49.

40. ἀλλ' οὐ σφιν τῶν ἦδος. There is a Homeric ring in the line; *Odyss.* xxiv. 95 αὐτὰρ ἐμοὶ τί τόδ' ἦδος ἐπεὶ πόλεμον τολύπευσσα; cf. *Iliad* xviii. 80; *A. Pal.* v. 291.

41. εὐρείαν σχεδίαν: Leonidas, 94 (*A. Pal.* vii. 67):

εἰ καὶ σοὶ μέγα βρίθεται ὀκρυέσσα
βάρη ἀποφθιμένων.

Both expressions are chosen in order to call to the mind a picture of a vast throng of spirits embarking (see Geffcken on Leonidas, *loc. cit.*).

42. τὰ πολλὰ καὶ ὄλβια, 'the wealth they had on earth.' *A. Pal.* vii. 326:

τόσσ' ἔχω ὅσ' ἔμαθον καὶ ἐφρόντισα καὶ μετὰ Μουσῶν
σέμν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια τύφος ἐμαρψεν.

43. ἔκαιντο: see on ii. 124. The sentiment is repeated by Horace, *Od.* iv. 9. 25:

'Vixere fortes ante Agamemnona
Multi, sed omnes illacrimabiles
Urgentur ignotique longa
Nocte carent quia vate sacro.'

Pind. *Nem.* vii. 17; *Ol.* x. 109:

καὶ ὅταν καλὰ ἔρξαις, δοιδᾶς ἄτερ,
'Αγησίδαμ', εἰς 'Αἶδα σταθμὸν
ἀνὴρ ἵκηται, κενεὰ πνεύσαις
ἔπορε μόχθῳ βραχὺ τι τερπνόν·
τὴν δ' ἄδυεπής τε λύρα
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν.

44. ὁ Κῆπος: Simonides, 556-468 B.C., the first of the great writers of 'epinikia'; author also of Paeans, Dithyrambs, Hymns, and other forms of Lyric poetry of which fragments remain.

αἰόλα: not 'in varied style,' i.e. different forms of lyrics, but a song of varied mood and rhythm, as Pind. *N.* iv. 24 ποικίλον κιθαρίζον: *A. Pal.* ix. 584 αἰόλον ἐν κιθάρᾳ νόμον ἔκρεκον. Dryden's 'Alexander's Feast' is an αἰόλον μέλος.

46. *δπλοτέρους*, 'posteria.' In Homer = younger; as here, *A. Pal.* iv. 2. 6, where *παλαιότερων* and *δπλοτέρων* are opposed. In *A. Pal.* ii. 362 *δπλοτέρος κῶμος* = New Comedy.

ἵπποι: cf. Pind. *Ol.* i. 18; Bacchyl. v. 37:

ξανθοτριχα μὲν
Φερένικον Ἀλφεὺν παρ' εὐρυδίαν πῶλον ἀελλοδρόμαν
εἶδε νικασάντα χρυσόπαχυν Ἀῶς.

48. *Λυκίων*. Sarpedon and Glaucus; *Iliad* xv.

49. *Κύκνον*. The story of Cynus was related in the 'Cypria.' See Herod. ii. 116; Proclus, *Chrestom.* i. *ἔπειτα Ἀχιλλεὺς αὐτοὺς τρέπεται ἀνελὼν Κύκνον τὸν Ποσειδῶνος*: Quint. Smyrn. iv. 153.

ἀπὸ χροῖας: see on xiv. 68.

52. *ἔσχατον*: not 'lowest' (as Fritzsche), but furthest; 'at the limit of the world.' Odysseus, in *Odys.* xi, sails beyond the sunset to the world of the dead. Cf. Soph. *O. T.* 177; Hesiod, *Theog.* 621:

ἐνθ' οἷγ' ἄλγε' ἔχοντες ὑπὸ χθονὶ ναυειτάοντες
εἶατ' ἐπ' ἔσχατῇ μεγάλῃς ἐν πείρασι γαίης.

55. *βουσί . . . ἀμφ' ἀγελαίαις*: cf. Bacchyl. x. 43 *οἱ δ' ἐπ' ἐργασίν τε καὶ ἀμφὶ βοῶν ἀγέλαις θυμὸν αἰέουσιν*.

57. *ὤνασαν*: cf. vii. 36.

σφεας: as monosyll. *σφεῖς*. For the sense cf. Spenser, *Ruines of Time*:

'For not to have been dipt in Lethe lake
Could save the son of Thetis from to die;
But that blind bard did him immortal make
With verses dipt in dew of Castalie.'

60. *κύματα μετρεῖν*, 'to count the waves.' Expressions of size and number are constantly confused in Greek; Soph. *Ajax* 130 *μακρὸς πλοῦτος*: Herod. i. 203 *ὅρος πλήθει μέγιστον*: *vid.* Lobeck, *Ajax*, loc. cit.

61. *ῥοσσ' ἄνεμος*, 'which the wind drives shoreward with the grey sea.' It seems better to take *μετὰ* as coupling *γλαυκάς ἄλός* to *ῥοσσα*, than to join *ἄνεμος μετὰ γλαυκάς ἄλός*. The whole surface of the sea seems to be driving coastwards; cf. Catullus' 'Sea-picture' (lxiv. 274):

'Post, vento crescente, magis magis increbrescent,
Purpureaque, procul nantes, a luce refulgent.'

For *μετὰ* cf. Plato, *Rep.* 591 b *δικαιοσύνην μετὰ φρονήσεως κτωμένην*. (Paley translates 'vis venti cum vi maris'; so Hiller.) For the expression cf. Verg. *Georg.* ii. 108.

62. *ῥδατὶ νίξιν*. The *ι* is lengthened before a liquid; cf. *xxii.* 121; xi. 45; *Iliad* xii. 459; see Monro, *H. G.* § 371.

πλίνθον: 'laterem lavare.' Terence, *Phorm.* i. 4. 9.

63. *παρεπνέιν*, 'to win to better things': see *Iliad* vi. I have taken this—the reading of three MSS.—as yielding the best sense. The *vulgata lectio* is *παρελθεῖν* = 'to get the better of,' but usually 'to get the better of by craft,' not suitably.

παρέλκειν (Hemsterh.) παρασπᾶν (Briggs) means 'to draw away from the right path.' παραινεῖν, Warton (Bergk, Hiller), does not take an accusative. C. Hartung's παρέρπειν ('subdole accedere') is bad. Cf. generally Theognis, 105:

δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἑστίν,
ἴσον καὶ σπείρειν πόντον ἄλδς πολὺς.

64. χαίρετω, 'farewell to him'; cf. xxvii. 15; Herond. vi. 31 χαίρετω φίλῃ πολλὰ τοῦσα τοίῃ. Often in Attic, Eurip. *Medea* 1044 χαίρετω βουλευματα τὰ πρόσθεν.

65. ἔχοι ἡμερος: cf. on ii. 45; Callim. vi. 68 σχέτλιος ὅσσα πάσαιτο τόσαν ἔχεν ἡμερος αὐτῆς: cf. Pind. *Nem.* viii. 64:

χρυσὸν εὐχονται, πεδίον δ' ἕτεροι
ἀπέραντον· ἐγὼ δ' ἀστοῖς ἀδῶν
καὶ χθονὶ γυνὴ καλύψαιμ'
αἰνέων αἰνητά.

67. ἰλοῖμαν. The opt. without ἄν in 1st person expresses not unfrequently *willingness*; *Odys.* vii. 314 οἶκον δέ τ' ἐγὼ καὶ κτήματα δοίην = *dare velim* not *dederim*: *Iliad* xv. 45; Theocr. xxix. 38 κῆπὶ τὰ χρύσεια μάλα . . . βαίην, 'I should like to go': Pind. *Pyth.* iv. 118 (210) οὐχ ἰλοῖμαν, 'I would not go'—'nolim venire' (*Opinio cum voluntatis quadam significatione*, Hermann).

69. ὁδοί: here, literally, 'journeyings.' Others read δαιδᾶν with majority of MSS.; ὁδός is then metaphorical. Cf. Bacchyl. 19 *ad init.* παρέσσι μυρία κέλευδος ἀμβροσίῳ μελέων: and after ὁδός κέλευθος, οἶμος, in Pindar.

71. Here Theocritus passes to the address to Hiero. Yet even in this age there is hope for heroic song. The world has not yet run its course; and great deeds will once more be done: there is the stir of war throughout the land, and a new champion of Hellenic freedom has arisen—Hiero: and my song will find a worthy subject of praise.

μῆνας δ' ὄγων: cf. Aratus, 551:

ἐν τοῖς ἥελιος φέρεται δυοκαίδεκα πᾶσαν
πάντ' ἐνιαυτὸν δ' ὄγων.

Verg. *Georg.* i. 5:

'Vos, o clarissima mundi
Lumina! labentem caelo quae ducitis annum.'

72. ἵπποι: the horses of the Sun (not a reference to Olympia as Vahlen would have it). Mimnermus, *frag.* 12:

ἥελιος μὲν γὰρ πόνον ἔλλαχεν ἡματα πάντα,
οὐδέ ποτ' ἀμπαυσις γίγνεται οὐδεμία
ἵπποισιν τε καὶ αὐτῷ.

75. Ἰλου: cf. *Iliad* x. 415 θεῖον παρὰ σήματι Ἰλου.

76. Φοίνικες: the Carthaginians; see *Introd. loc. cit.*

77. ἄκρον σφυρνόν: the extreme spur; Musaeus, 45 ὅσσοι ναιετάσκον ἀλιστεφῆαν σφυρὰ νήσαν. The phrase is merely a geographical description of the Carthaginian city, and does not

imply that Sicily was not occupied by the invader. Kniper's *Διλύβης* is not needed.

ἐρρίγασιν, 'shudder'; excitement of preparation, rather than fear, seems to be meant. The word can hardly without further designation mean 'horrent armis' (as Rumpel, *Lex. Theocr.*).

78. βαστάξουσιν . . . μέσα δοῦρα, 'grip by the middle.' Cf. Aesch. *Eumenid.* 158 ἐτυψεν δίκαν διφρηλάτου μεσολαβεί κέντρῳ, 'gripped by the middle to give the blow force.'—Sidgwick. For μέσος cf. ἔχει μέσος, Arist. The threatening war is graphically described in the image of troops preparing for instant battle.

82. αἱ γὰρ . . . Another Homeric echo; *Πηλὸς* ii. 371 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπόλλων. With this fine prayer for blessing on the arms of Syracuse, and expulsion of her enemies from the island, cf. Pind. *Pyth.* i. (to Hiero I) 134 :

Ζεῦ τέλειε· . . . σύν τοι τίν κεν ἀγῆτῃρ ἀνὴρ,
νίψ τ' ἐπιτελλόμενος δᾶμον γεραί-
ρων τράποι σύμφωνον ἐφ' ἀσυχίαν.
λίσσομαι, νεῦσον, Κρονίῳν, ἄμερον
ἔφρα κατ' οἶκον ὁ Φοῖνιξ, ὁ Τυρσανῶν τ' ἀλαατὸς ἔχῃ ναυ-
σίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας·
οἷα Συρακοσίαν ἀρ-
χῇ δαμασθέντες πάθον,
ᾠκυπόρον ἀπὸ ναῶν,
ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,
'Ελλάδ' ἐξέλκων βαρείας
δουλίας.

83. Ἐφυραίων. Ephyra is the old name of Corinth; of which city Syracuse was a colony: cf. xv. 91.

κούρη: Persephone. ματρί: Demeter; the special divinities of Sicily. Bacchyl. iii. 1:

ἀριστοκάρπου Σικελίας κρέουσιν
δάματρα ἰοστέφανόν τε κούραν ὕμνει.

Cf. Pind. *Ol.* vi. 160 where Ζεὺς Αἰτναῖος is added as a third to the gods of Syracuse.

84. Λυσιμελείας: Thucyd. vii. 53.

86. ἀγγέλλοντας, 'with news of disaster.' For the present cf. Demosth. *Οἴσις*, § 169 ἐσπέρα μὲν γὰρ ἦν ἡκε δ' ἀγγέλλων τις ὥς. . . ἡ Ἐλάτεια κατείληπται. The sense differs from that of the future ('that they may tell'), and conveys an idea of hurried flight and confused telling of the news, without discrimination of time.

87. Cf. Herod. vi. 27 ἀπὸ ἑκατὸν καὶ εἴκοσι εἰς μόνος ἀπέφυγε.

89. *Vid.* *Intro.* p. 6. Theocritus refers not only to the impending war with Syracuse but to the years of struggle under Pyrrhus, when the land was laid waste, and the subsequent return of the Carthaginians.

91. A charming picture of peaceful country sides, the more effective by contrast with the heroic tone of the preceding lines.

92. βληχοῖντο. From a Doric form βληχέομαι; *vid.* Dialect, § 3 (a).

93. σκνιφαῖον: ἀπ. λεγ. from σκίφος, 'twilight.' The adjective is used as in 95, &c.

ἐπισπεύδουεν: tersely put for 'warn him to hasten.'

95. 'What time the cicada in the thickets, watching the shepherds at their noontide toil, makes its loud music in the boughs.' The summer ploughing is obviously meant; see Hesiod, *Ἔργ.* 460, where Paley points out that there were three seasons for ploughing: (1) late autumn; (2) in spring, after the land had been benefited by the frost (πολεῖν); (3) in summer, for a second crop (νεῶσαι). νεός is land thus ploughed three times (*dist. novatilia*). Cf. generally Alcaeus, 39:

τὸ γὰρ δοτρον (dog-star) περιτέλλεται
ἀ δ' ὥρα χαλέπα, πάντα δὲ δάβαισ' ὑπὸ καύματος
ἀχει δ' ἐκ πετάλων ἄδ' αἰά τέττις, πτερύγων ἄπο,
κακχέει λιγύραν πύκνον δαΐδαν.

96, 97. 'And the spiders spin out their webs on the armour.' Bacchyl. *frag.* 13 (Bergk = 46 Kenyon):

ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν
ἀραχνῶν ἱστοὶ πέλονται.

ἀχέ: indicative, because ἀνίκα is here a relative time-adverb (not a conjunction)—see Sonnenschein, *Syntax*—defining further the implied thought 'in the summer time.'

διαστήσαντο, 'weave loosely.' Plato (*Phaedrus* 268 a) calls a loosely woven work ἡττον διεστηκός. [W. Schulze, *Hermes* xxviii. p. 30, assumes a word δια-στέομαι = to weave, from which this aorist is to be derived, not from δίστημι: διαστική is given = a spider's web, and Hesych. has ἐνδίστρα = κλώσμα. J. A. Hartung as usual emends δίστουργοῖντο: but the usual derivation is not impossible.]

97. ἔτι μὴδ': for μὴκέτι, 'no longer.' Cf. Soph. *O. T.* 24 πόλις γὰρ . . . ἔτ' οὐχ οἶα τε.

99. Hiero's fame is to be carried far east to the Euphrates, and northward into Thrace—far away from his own land. Cf. Propert. ii. 7. 18 'gloria ad hibernos lata Borysthenidas.'

104. See *Introd.* The mention of Orchomenus is led up to by the reminiscences of Pindar, and is introduced to represent the Χάριτες as ἀρχαῖαι θεαί (Holzinger, *Philolog.* li. p. 193). Eteocles, son of Cephisus, king of Orchomenus, was (according to the Scholiast) the first to sacrifice to the Χάριτες as divine.

105. Ὀρχομενὸν Μινύειον: cf. *Odyss.* xi. 284. The feud between Thebes and Orchomenus dated from prehistoric times. In 364 Orchomenus was destroyed by her rival.

106. 'If none call me I will abide here: but if any call, boldly will I go forth with my song'; i.e. if anywhere I can gain recognition I will go there and try my fortune boldly.

108. ὕμνε = Χάριτες. For the conception of Χάριτες here, cf. Theognis, 1138:

ᾗχετο μὲν Πίστις μεγάλη θεός, ᾗχετο δ' ἀνδρῶν
Σωφροσύνη· Χάριτές τ', ὦ φίλε, γῆν ἔλιπον.

'The Graces are the representatives of a civilizing moral law. Where they are, there are rules, manners, harmony, and that ineffable magic power from which spring the charm and grace of spiritual life.' Buchholz on Theog. *loc. cit.* Pind. *Ol.* xiv. 3:

ὦ λιπαρὰς δαΐδιμοι βασίλειαι
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυῶν ἐπίσκοποι,
κλῦτ' ἐπεὶ εὐχομαι· σὺν ὕμνῳ γὰρ τὰ τε τερπνὰ καὶ
τὰ γλυκεία γίνεται πάντα βροτοῖς·
εἰ σοφὸς εἰ καλὸς εἰ τις ἀγλαὸς ἀνὴρ.

XVII.

Vid. *Introd.* p. 2 *sqq.* and *Ib.* 27 *sqq.*; date 273-271; place of composition Alexandria.

1. ἐκ Διὸς ἀρχώμεσθα. The same words form the opening line of the *Phaenomena* of Aratus. That poem is probably to be dated 275 B.C., and as it at once became famous the phrase is frequently set down as Aratus' (*A. Pal.* xii. 1 ἐκ Διὸς ἀρχώμεσθα καθὼς εἴρηκεν Ἀρατος); we can hardly refuse to believe that Theocritus intentionally used the other poet's words, although the phrase is little more than a formula; cf. Hesiod, *Theog.* 48 (*Zῆνα*) ἀρχόμεναί θ' ὕμνευσι θεὰ λήγουσί τ' αὐτοῖσι: Theognis 1:

ὦ ἄνα Διητοῦς νιέ, Διὸς τέκος, οὐποτε σείω
λήσομαι ἀρχόμενος οὐδ' ἀποπαυόμενος.
ἀλλ' αἰεὶ πρῶτον σὲ καὶ ὑστάτον ἐν τε μέσοισιν
δείξω.

ἔς Δία λήγεις, 'cease with Zeus'; cf. xiii. 15; xiv. 28; but *Pind.* ix. 97 ἐν σοὶ μὲν λήξω σέο δ' ἄρξομαι.

2. αὐδῶμεν, 'sing of' (*Pind.* *Ol.* i. 12).

3, 4. ἐνὶ πρῶτοις, κ.τ.λ.: cf. Theognis (quoted above). Aratus, 14 τῷ μιν δεῖ πρῶτον τε καὶ ὑστάτον ἰλάσκεινται: Demosth. xxv. 8 τὰ τοιαῦτα θηρία ἂν μέσος καὶ τελευταῖος καὶ πρῶτός ἐστιν οὗτος: Milton, *Paradise Lost*, v. 165 'Him first, Him last, Him midst and without end.'

4. προφερίστατος ἄλλων: cf. Ap. Rhod. i. 180 ποδωκῆστατον ἄλλων: cf. l. 121 μόνος προτέρων: Thucyd. i. 1 πόλεμος ἀξιολογώτατος τῶν προγεγενημένων.

8. ὑμνήσωμ', 'I am fain to sing'; cf. xvi. 67, note.

ὑμνήσωμ'. ὕμνοι: cf. *Introd.* p. 112 *sqq.* The whole of this introductory paragraph 1-12 affords a good example of Theocritean symmetry, the whole dividing into six couplets, each complete in itself, and forming an antithesis with the following.

13 *sqq.* The encomium deals first with Ptolemy Lageides, the father of Ptolemy II, and with the divine rights paid to the house (13-26); then with Berenice, the mother of the king (27-52). On these persons and on their deification see *Introd.* p. 3 *sqq.*

13. ἐκ πατέρων ὅλος μὲν ἦν, 'how great was Ptolemy in virtue of his race in doing mighty deeds.'

ἐκ πατέρων: see note on xvi. 33 (not 'ut a parentibus ordiar' as Wuestemann).

ὅλος ἦν is exclamatory ('qualis erat ad opus perficiendum,' Ameis), and the infinitive is epexegetic as in xxii. α φοβερὸν πῶς ἐρεθίζειν: cf. *Odyss.* ii. 272 ὅλος κείνος ἦν τελέσαι ἔργον τε ἔπος τε. Beware of confounding this construction with the wholly different consecutive use of ὅλος with infinitive, Xen. *Anab.* ii. 3. 13 οὐ γὰρ ἦν ὥρα οἷα τὸ πείδιον ἄρδειν (ὥρα ταύτη ὥστε ἐν αὐτῇ ἄρδειν), cf. note on xxx. 6. In this latter use the ὅλος must be joined immediately with the infinitive, and the copula, if expressed, must stand before the ὅλος. The usages are quite wrongly given in Liddell and Scott, who apparently treat ὅλος as a demonstrative, but Arist. *Vespas* 970 ὁ δ' ἕτερος ὁλός ἐστιν οἰκουρός μόνον = the other is more as a watch-dog is, i.e. ἐστὶν ὅλος οἰκουρός ἐστιν. In Plato, *Phaedr.* 256 α ὁλός ἐστιν μὴ ἂν ἀπαρηθῆναι read ἐστὶν ὅλος μὴ ἂν ἀπαρηθῆναι. Harpocration's note (ὅλος εἰ καὶ ὁλός τε εἴ: τὸ μὲν χωρὶς τοῦ τε σημαίνει τὸ βούλει τὸ δὲ σὺν τῷ τε τὸ δύναται) has no support in fact.

14, 15. Λαγίδας = Ptolemy I (Soter), who was either the son of Lagos and Arsinoe, or son of Philip and Arsinoe, and stepson to Lagos, who afterwards had Arsinoe to wife. We should expect Λαγίδας, but this form is attested by inscriptions, *C. I. G.* 2613.

φρεσὶν ἐγκατάθειτο: Simon. lxxxv. 5 στέρνοισι ἐγκατέθεντο. For the whole passage cf. Callim. i. 87 ἐσπέριος κείνους γε τελεῖ τά κεν ἦρι νόσησιν.

16. πατήρ, sc. θεῶν: 'pater superum iam signat honore,' Verg. *Aen.* vi.

17. δόμος . . . οἶκος: 'hoc nomine totum significat illo partem,' Lobeck (*Ajax* 65); Pind. *N.* i. 112. Teiresias prophesies of Heracles that δεξιόμενον θαλερὰν Ἦβαν (l. 32) ἀκοιτὶν καὶ γάμον δαίσαντα παρ Διὶ Κρονίδῃ σεμνὸν αἰνήσειν δόμον.

19. αἰολομήτρας: *vid.* Callim. iv. 168 (quoted below, l. 58).

20. Ἡρακλῆος: *vid.* note on 14. Whichever genealogy is adopted the Ptolemies were connected with the house of Macedon, and therefore claimed descent from Heracles.

21. τετυγμένα ἐξ ἀδάμαντος: cf. xv. 123; xxviii. 8.

22. θαλίας ἔχει: sc. Heracles, who

μετ' ἀθανάτοισι θεοῖσι
τέρπεται ἐν θαλίῃ καὶ ἔχει καλλίσφυρον Ἦβην,

Odyss. xi. 603.

23. υἱανῶν . . . υἱανοῖσιν: cf. Tyrtæus, xii. 30 καὶ παίδων παῖδες καὶ γένος ἐξοπίως: Eurip. *H. F.* 7 οἱ Κάδμου πόλιν τεκνοῦσι παίδων παῖσι, by which 'significatur ex una eademque generis propagatione paulatim prolem progeneratam esse' (Klotz). Here the phrase expresses all the line of the house of Heracles, not only Ptolemy and Alexander (the ἀμφὶ of l. 26); Scholiast χαίρων ἐπὶ τοῖς τῶν ἐκγόνων υἱοῖς καὶ ἀπογόνοις ἀπαθανатиθεῖσιν.

24. ἐξέλετο γῆρας: Soph. *O. C.* 607:

μόνοις οὐ γίγνεται
θεοῖσι γῆρας οὐδὲ κατανεῖν ποτε.

μελέων: cf. *Odys.* vi. 140 ἐκ δέος εἴλετο γυνῶν: Quint. Smyrn. viii. 494 οὐνεκά οἱ στονόεντα θέτις μελεδήματα γυνῶν ἐξέλετο.

25. νέποδες: see Liddell and Scott, s.v.; Eustath. at *Odys.* iv. 404 νέπους κατὰ γλῶσσάν τινα δ' ἀπόγονος. This is doubtless the meaning in Homer and the Alexandrian writers, the word being connected with ἀνεπίος, 'nepos,' Sansk. 'nápāt' (Vaniček, p. 428). In late writers it is used as = ἰχθύς (Oppian, *passim*), whether from a false derivation or by specialization of the Homeric use.

26. ἀμφω = Ptolemy and Alexander (note the form ἀμφω for ἀμφοῖν). Cf. δύο for δυοῖν.

πρόγονος could hardly be applied to Philip, so we must understand the founder of the Macedonian dynasty, either Ceranos, brother of Pheidon of Argos, or Perdiccas an exile from Argos (Herod. viii. 137). The native Macedonian legend accepted the latter. Through this Perdiccas the Macedonian kings traced their line through the Temenidae of Argos up to Heracles (see Grote, *Hist. of Greece*, vol. iii. p. 432).

27. ἐς ἑσχατον Ἡρακλῆα, 'count back their time to Heracles at last.' This descent was claimed officially by the Ptolemies, C. I. G. 5127 (a document of Ptolemy III Euergetes) βασιλεὺς μέγας Πτολεμαῖος υἱὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης, θεῶν ἀδελφῶν, τῶν βασιλέων Πτολεμαίου καὶ βασιλίσσης Βερενίκης θεῶν Σωτήρων ἀπόγονος τὰ μὲν ἀπὸ πατρὸς Ἡρακλείους τοῦ Διὸς τὰ δὲ ἀπὸ μητρὸς Διονύσου τοῦ Διός.

34. οἷα δὲ . . . Βερενίκα = the wife of Ptolemy Soter, mother of the ruling Ptolemy, who now like Soter was deified (Introd. p. 4).

οἷα δὲ takes up the οἷος μὲν ἦν of 13.

35. θηλυτέραις: substantive here and often in Alexandrian poets. In Homer only adjective, θηλυτέρῃσι γυναιξίν: *vid.* Index, subject Adjective.

37. ῥαδινάς, 'delicately slender'; Hom. *hymn Demet.* 183 ῥαδινόισι θεᾶς ποσσὶ.

38, 39. τῷ, 'therefore.' With the whole passage cf. Hesiod, *Scutum* 7 sqq.:

τῆς καὶ ἀπὸ κρήθεν βλεφάρων τ' ἀπὸ κυανέων
τοῖον ἤθ' οἷόν τε πολυχρύσου Ἀφροδίτης·
ἣ δὲ καὶ ὥς κατὰ θυμὸν ἔδν τίεσκεν ἀκοίτην
ὥς οὕτω τις ἔτισε γυναικῶν θηλυτεράων.

40. ὥδέ κε παισὶ, 'thus might one entrust, secure in mind, all his house to his children when love is truly given and returned' ('hoc poeta dicit qui ex tali coniugio castae et amantis uxoris liberos suscipiat tuto iis domum totam committere posse utpote veris et genuinis,' Madvig). The words are to be taken as a general reflection, though hinting at Ptolemy Soter. τῆς is omitted as often; *vid.* Liddell and Scott, τῆς *sub finem*. ἐπιτρέπειν οἶκον παισὶ may be taken in two senses:

(1) 'Leave during absence'; cf. *Odys.* ii. 226:

καὶ οἱ ἰὼν ἐν νηυσὶν ἐπέτρεπον οἶκον ἅπαντα,
παίθεσθαί τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν.

Xen. *Hiero.* i. 12 οὐ τὰ οἴκοι κέκτηνται ἐχυρὰ ὥστε ἄλλοις παρακαταθεμένους ἀποδημεῖν.

(2) 'Leave at death'; *Odyss.* vii. 150:

τοῖσιν θεοὶ ὄλβια δοῖεν
ζῶμεναι, καὶ παῖσιν ἐπιτρέψειεν ἕκαστος
κτῆματ' ἐνὶ μεγάροισι γέρας θ' ὃ τι δῆμος ἔδωκεν.

The Scholiast and many of the editors see a reference to Soter's abdication in favour of his son (285 B.C.). *παῖσιν* is then awkward. It seems better to take *ἐπιτρέπειν* in the second sense (leave at death), and regard the plural *παῖσιν* as referring to the two children of Soter, Ptolemy II and his queen, Arsinoë Philadelphus, son and daughter of Soter and Berenice. It is no objection to this that this marriage did not take place till after Soter's death.

43. *ἀσπτόργου δὲ γυναικός*: again a general sentiment, though some covert reference may be intended. If so it must remain covert. The words have been referred to almost every unfaithful woman known in the years 320-270 (and they were many). No one critic has convinced another as to who is meant. All that is certain is that Arsinoë I cannot be intended. On other claimants see Hiller.

44. *ποτευκότα*: Hesiod, *Ἔργ.* 235 *τίκτουσιν δὲ γυναῖκες τοικότα τέκνα γονεῦσι*: Catullus, lxi. 226.

46. *μεμέλητο*: a late Epic form used instead of *μέμβλητο*; cf. xxvi. 36 and note on i. 50. For deification of Berenike see *Intro.* p. 4.

48. *πάρσιθ' ἐπὶ νῆα καταλθεῖν*. This use of *πάρσιθ* = *πρὶν* does not occur elsewhere (? *πάρσιθ* as in xxii. 189; *Iliad* xi. 573); Quint. Smyrn. has even *μέχρις ἰκέσθαι*, i. 830. Neither of these is given in Liddell and Scott.

49. *κυανέαν*: Leonidas 94 (*A. Pal.* vii. 67) *τοῦτ' Ἀχέροντες ὕδαρ δὲ πλάεις πορθμίδι κυανέη*: Verg. *Aen.* vi. 303 '*ferruginea . . . cumba*.' So Theognis, 709 *κυανέας τε πύλας παραμείψεται*.

στυνγὸν πορθμῆα: Propert. iii. 18. 24 '*Scandenda est torvi publica cumba senis*.'

50. *ἱᾶς* = *σῆς*. For genit. cf. Callim. iv. 9 *Δήλφ νῦν οἴμης ἀποδάσσομαι*.

51. *ἦδε* = Berenike, who receiving her divinity from Aphrodite receives the special cares and powers of that goddess.

52. *διδόι*: cf. *Odyss.* iv. 237; Monro, *Hom. Gram.* § 18.

53 *agg.* The panegyric turns now to the reigning Ptolemy; his birth in Cos (53-70), the power and extent of his kingdom (76-105), his bounty (106-120), his institution of divine honours to his parents.

53. *Ἀργεῖα* = Deipyle, daughter of Adrastus, king of Argos, wife of Tydeus. The cruel Diomedes is contrasted with the perfect knight Achilles; Achilles in turn is contrasted with Ptolemy, warrior son of warrior father, who is greater and better than either. Such is the simplest explanation of the three adversative clauses, *οὐ, ἀλλά, σὲ δέ*. Others interpret 'as Achilles is above Diomedes, so is Ptolemy above X; and X = Antigonos, son of Demetrius (so Droysen); cf. Legrand, *Étude*, p. 60.

57. ἄριζλος: Callim. Ep. 51:

εὐαίων ἐν πᾶσιν ἀρίζαλος Βερενίκῃ
ὥς ἄτερ οὐδ' αὐταὶ ταὶ Χάριτες Χάριτες.

58. Κῶς: Ptolemy was born in Cos in 308 (Mahaffy, *Empire of the Ptolemies*, p. 54). This is made occasion for a piece of laboured flattery by Callimachus, iv. 160 (Leto in her wandering):

Ἦγυγιῆν δὴ πειτα Κόων Μεροπηίδα νῆσον
ἔκετο, Χαλκιόπης ἱερὸν μυχὼν ἥρανης
ἀλλὰ ἔ παιδὸς (the unborn Apollo) ἔρκεν ἔπος τόδε μὴ σὺ
γε, μήτηρ,
τῇ με τέκοις· οὐ τὴν ἐπιμέφομαι οὐδὲ μεγαίρω
νῆσον ἐπεὶ λιπαρὴ τε καὶ εὐβοτος, εἰ νύ τις ἄλλη·
ἀλλὰ οἱ ἐκ μοιρέων τις ὑφειλόμενος θεὸς ἄλλος
ἔστί, Σαωτήρων ὕπατον γένος· ᾧ ὑπὸ μίτρην (Theocr.
xvii. 19)

ἔξεται, οὐκ ἀέκουσα Μακηδόني κοιρανέεσθαι,
ἀμφοτέρῃ μεσόγαια καὶ αἱ πελάγεσσι κᾶθηται,
μέχρις ὅπου περάτῃ τε καὶ ὀππόθεν ὥκειες ἴπποι
Ἥελιον φορέουσιν· ὃ δ' εἴσεται ἥθεα πατρός.

It is instructive to compare the methods of Callimachus and Theocritus in dealing with the event.

61. Ἀντιγόνas: Schol. k ἡ γὰρ Βερενίκη ἐστὶν ἡ θυγάτηρ Ἀντιγόνης τῆς Κασάνδρου τοῦ Ἀντιπάτρου.

Βεβαρημένα: a form substituted by the later Epic for the old βεβαρῶς.

64 sqq. Κῶς δ' ὀλόλυξεν: cf. Callimachus' description of Delos at the birth of Apollo (*h. Delos* 264):

αὐτὴ δὲ (Delos) χρυσέοιο ἀπ' οὐδεὸς εἴλεο παῖδα,
ἐν δ' ἐβάλεν κόλποισιν, ἔπος δ' ἐφθέγγετο τοῖον·
ὦ μήτηρ πολύβωμε, πολύπτολι, πολλὰ φέρουσα,
αὐτὴ ἐγὼ τοιῆδε· θυσιήματος ἀλλ' ἀπ' ἐμεῖο
Δήλιος Ἀπόλλων κεκληθήσεται· οὐδὲ τις ἄλλη
γαῖαν τοσσόνδε θεῶν πεφιλήσεται ἄλλῃ
... ὥς ἐγὼ Ἀπόλλωνι.

Both the Alexandrian poets extend the metaphorical expression of the island's joy as it appears in (e. g.) Theognis 8:

πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ
ὀδυρῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρη
γῆθησεν δὲ βαθὺς πόντος ἁλὸς πολιῆς.

66. ὀλβιε κοῦρε. The vocative stands by attraction as in xviii. 10· Eurip. *Tröad.* 1221:

σύ τ' ὦ ποτ' οὔσα καλλίνικε μυρίαν
μήτηρ τροπαίων.

Livy, xxii. 50 'Tu quidem Cn. Corneli macte virtute esto,' &c.

68. ἐν δὲ μιᾷ τιμᾷ Τριοπον καταθεῖο, 'and set apart the hill of Triopon in one and the same united honour, giving equal right

to the Dorian states hard by.' The promontory Triopon or Triopion in Caria was the centre of cults of Demeter, Poseidon, the Nymphs, and especially Apollo, celebrated by the Dorian pentapolis of Lindus, Ialysus, Camirus, Cnidus, and Cos to the exclusion of other Dorian cities (Herod. i. 44; Stein, *ad loc.*). Great respect was paid to this religious union by Ptolemy II.

μαῖα—a single united honour; not 'in one cult' with Cos, since Triopon was not a sovereign city participating in the league, but only a central point of meeting for the league.

69. Δωριέεσσι . . . ἔγγυς ἑοῦσιν = the five Dorian cities above mentioned, united in one festival.

70. Ἴσον καὶ Ῥήναιαν. Rhenea is a small rocky island close to Delos, enumerated among the places which acknowledged the divine rule of Apollo (*h. hymn. Apoll.* 44). The point of this line is not very clear; but by the position of Ἴσον at the head of ll. 69 and 70, the two lines are made parallel in expression and thought, as if it were written Ἴσον νέμων γέρας Δωριέεσσι ὡς καὶ Ῥήναιαν ἐφίλασεν Ἀπόλλων (Valck. conjectures δσσον unnecessarily for the second Ἴσον, cf. viii. 19). The sense seems therefore to be, 'Exalt Triopon to honour and include the neighbouring Dorians in one celebration, as Apollo exalted Delos and included even Rhenea in equal honour.' [Buecheler, followed by Ziegler, ejects the line; Reitzenstein reads Δᾶλον for Ἴσον: but the explanation above given seems sufficient justification, though the thought is not very happily expressed.]

72. ἐς τρίς: cf. ii. 45. The cry of the eagle is the sign of the approval of Zeus thy well beloved king.

74. ὁ δ' ἔξοχος: cf. *h. hymn.* 30 (ἐς Γῆν):

ὁ δ' ἑλβιος, ὃν κε σὺ θυμῷ

πρόφρων τιμήσης· τῷ δ' ἀφθονα πάντα πάρεστι

βρίθει μὲν σφιν ἀρουρα φερέσβιος

. . . ἄλβος δὲ πολὺς καὶ πλοῦτος ὀηδεῖ.

77. μυρία ἄπειροί τε καὶ ἔθνεα. As the conjunctions τε καὶ show, this phrase is to be taken as expressing a single notion, 'a thousand lands with their thousand tribes of men.' As ἄπειροι is the leading idea the feminine ὀφελλόμεναι stands rightly in l. 78, uninfluenced by ἔθνεα μυρία. Meineke's remark (*Præf.* vii) 'Continentibus non gentes opponendae erant sed insulae,' and his conjecture, εἰν ἅλι νᾶσοι, are therefore pointless. Cf. *h. hymn. Apoll.* 142 ἄλλοτε δ' ἂν νήσους τε καὶ ἀνέρας ἡλάσκαζες.

78. Διδὼς δρυφῶ: cf. Aesch. *Agam.* 1391. This is opposed to Νεῖλος ἀναβλύζων of l. 80; 'illae terrae laudantur propter fertilitatem pluvia auctam, Aegyptus magis fecundata esse dicitur Nilo exundante' (Ameis).

81. ἔργα δαέντων: a civilized community acquainted with the arts; *h. hymn.* xx (ἐς Ἡφαιστον) 3:

πάρος περ

ἀντροῖς ναιετάασκον ἐν οὐρεσιν ἡῦτε θῆρες.

νῦν δὲ δι' Ἡφαιστον κλυτοτέχνην ἔργα δαέντες, κ.τ.λ.

82 sqq. The total number is 33333. A number which can be expressed in multiples of 3 or 9 has something sacred about it to a Greek. Cf. xxx. 27; Plato, *Rep.* 587 d.

84. μετὰ δὲ σφισιν : cf. i. 39.

85. ἐμβασιλεύει should be kept against the proposed alterations ἀγγορή βασιλεύει, &c., as we want a contrast between Ptolemy's home dominion in which he rules, and his foreign acquisitions. ἐμβασιλεύει here takes the genit. like the simple verb.

86. ἀποτίμεναι does not necessarily imply that the process of absorption is going on in active military operations at the time, though with Συρίας it could have this sense as referring to the Syrian war (Introd.). Tr. 'holds a slice of Phoenicia . . .' Koepf holds that Palestine and Coele-Syria had been Egyptian provinces since the battle of Ipsos, and that Ptolemy II held these lands as inheritance from his father: Libya, Syria, Phoenicia, Cyprus, Lycia, Caria and the Cyclades passed by inheritance to Ptolemy III (Energetes), who says also of himself that he made expeditions into Asia and ἐκυρίευσεν τῆς τε ἐντὸς Εὐφράτου χώρας πάσης καὶ Κιλικίας καὶ Παμφυλίας καὶ Ἰωνίας καὶ τοῦ Ἑλλησπόντου καὶ Θράκης. This does not however imply a first conquest but only a consolidation of dominion (*vid. C. I. G.* 5127).

87. Αἰθιοπῶν. Ptolemy's control of Aethiopia was rather in the nature of a 'sphere of influence' than that of actual possession. There is no monumental record of Ptolemy higher than Philae, above the first cataract, but this temple was nominally on Nubian territory (Mahaffy). Much objection has been made to the omission of Cyprus in this list, and it has therefore been held that the poem must have been written at the time when the island was in revolt (? date). This would be as bad a blunder on Theocritus' part, as for an Egyptian court poet in 1888 to speak of the Soudan as lost to the Khedive. Cyprus is doubtless included loosely in νάσαις Κυκλάδεσσι.

90. νᾶες ἄρισται. On Ptolemy's fleet see Mahaffy, *Empire of the Ptolemies*, p. 126.

91. θάλασσα . . . αἶα . . . ποταμοί. For this division of the globe into land, sea, and rivers, cf. Hesiod, *Theog.* 108 θεοὶ καὶ γαῖα γίνοντο καὶ ποταμοὶ καὶ πόντος ἀπείριτος : Eurip. *H. F.* 1295 :

φανὴν γὰρ ἦσει χθὼν ἀπεννέπουσά με
μὴ θιγγάνειν γῆς καὶ θάλασσα μὴ περᾶν
πηγαί τε ποταμῶν.

Wilam.-Moellend. *ad loc.*

92. ἀνάσσονται Πτολεμαῖοι : not simply 'by Ptolemy,' as if it were ὑπὸ Προλεμαίων. The dative is the 'dativus commodi'; 'Are Ptolemy's dominion.' Cf. *Odys.* iv. 177 (πόλεις) αἱ περι-
ναιετάουσιν ἀνάσσονται δ' ἐμοὶ αὐτῶ.

96. ἀφνεόν . . . οἶκον : see Mahaffy, p. 130. S. Jerome puts the income of Ptolemy at 14,800 silver talents.

τόσσον : cf. ii. 161 ; xxiv. 77, 118 ; where an explanatory clause is similarly introduced. Callim. *Delos*, 216 :

σὺ δ' οὐκ ἄρ' ἐμελλες ἄπυστος
δὴν ἔμεναι τοίῃ σε παρέδραμεν ἀγγελιώτις.

Early writers usually add γάρ: *Iliad* xxi. 288; Solon, iv. 3. This is dropped when γάρ becomes distinctly = 'for.' So even *Odys.* xiv. 326.

99-101. βοᾶν . . . ἐπὶ βουσίν. There is neither formal invasion, nor raid of freebooters. Cf. Bacchyl. xviii. 5:

ἦ τις ἀμετέρας χθονὸς
δυσμενῆς ὄρι' ἀμφιβάλλει
στραταγέτας ἀνὴρ;
ἦ ληστοὶ κακομάχανοι
ποιμένων δέκατι μῆλων
σεύοντ' ἀγέλας βίᾳ;

ἐπὶ: of the object aimed at; cf. i. 49; xii. 145.

104. ἐπὶ πάγχυ. Another instance of the fondness of later Greek for joining a preposition with an adverb. Cf. Ap. Rhod. iii. 511 ἐπὶ πάγχυ πέποιθεν ἡγορέη (ἐπὶ μάλλον, Herod. i. 94).

106. οὐ μὲν ἀχρεῖός γε, 'Yet his wealth is not piled idle in his rich treasure house like the wealth of toiling ants.' Cf. xvi. 22.

107. δέ belongs to κέχυνται as well as to μογεόντων.

μυρμάκων: cf. Crates (Bergk, xlviiii):

χρήματα δ' οὐκ ἐθέλω συνάγειν κλυτὰ, κανθάρου ὄλβον
μύρμηκός τ' ἀφενος χρήματα μαίμενος.

108. θεῶν . . . οἴκοι, κ.τ.λ.: with the whole passage compare the parallel lines 16, 22 *sqq.*, and the references there given. Ptolemy's munificence towards the state religion is attested by the monuments. Professor Mahaffy (*loc. cit.* p. 184 *sqq.*) mentions as founded or restored by Ptolemy the temple of Philae (Upper Egypt), a common temple of the Greek gods near Naukratis (West Delta), a temple of Isis near Sebennytyos (Central Delta), a temple at Pithom (East Delta).

109. ἀπαρχομένοιο: gen. abs. with subject unexpressed. Cf. Xen. *Anab.* v. 4. 16 οἱ δὲ πολέμοι, προσιόντων, τῶς ἡσύχαζον.

112. κατ' ἀγῶνας: either 'through the contests,' or better, 'for the contests,' as κατὰ θέαν ἦκειν, Thucyd. vi. 31; cf. iii. 6, note. There was a guild of Dionysiac artists settled at Ptolemais (Mahaffy, p. 79). In 275 B.C. was celebrated a great πομπή in which Dionysus and Semele were the recipients of especial honour. Athenaeus, pp. 198 *sqq.*, 118 *sqq.*; cf. xvi., 40 *sqq.*

120. ἄερί πᾶ κέρυπται. 'But that uncounted wealth which they won by capture of the halls of Priam is buried somewhere in the gloom from whence there is no returning.' ἄερί πα = 'the gloom of the dead world.' The phrase is freed from ambiguity by the clause ὅθεν πάλιν οὐκέτι νόστος (cf. xii. 19, note). ἀήρ passes from the meaning of air to that of mist (which is only thickened air, for in *nubem cogitur aer*, Verg. *Aen.* v. 20; cf. *Odys.* xi. 15 ἡέρι καὶ νεφέλῃ κεκαλυμμένοι), thence to that of darkness; Ap. Rhod. i. 777 ἀστήρ κυανέοιο δι' ἡέρος . . . καλὸν ἐρευνόμενος: iv. 1285:

ὅταν ἥελιος μέσφ' ἡματι νύκτ' ἐπάγησιν
οὐρανόθεν τὰ δὲ λαμπρὰ δι' ἡέρος ἄστρα φαίῃη.

So *hēmeros* = *dark*; Aratus, 349 *hērīē kai anásteros*, and *hērofoítis* 'Erínys is the vengeance that walketh in darkness (*vid.* Buttmann, *Lexilogus*, pp. 37 sqq.). Add a quaint derivation in *Et. Mag.* 437 *hria touts táfous ... pará tón áera hēgoun tón epikéimēnon skóton tois tēthnēōsi*.

áeri here is therefore = *ζόφον hērēenta* (*Iliad* xv. 191) or *hērōenti beréthron* (Quint. Smyrn. vi. 264). Cf. *A. Pal.* vii. 283 (Leonidas) 'Αἶδαο κακὸν ἐπιειμένους ἀχλύν: *Ap. Rhod.* ii. 923 *kai β' ó mēn áutis édune mégan ζόφον*.

121. *μόνος δέ*. 'But alone, of all who went before or whose warm steps are yet printed in the trodden dust, has he established temples sweet with incense to his mother and his sire.' This refers of course to the newly established cult of Ptolemy I (Soter) and Berenice, as *θεοὶ σωτήρες* (Introd. p. 10).

ὄν ἐτι θερμά, κ.τ.λ., is simply a periphrasis for *the living*; *θερμά* = *warm with life*, Herond. *σάρκες οἷα θερμά πηδᾶσαι*: *A. Pal.* vii. 371 which Hiller quotes is hardly parallel, but cf. the 'Carol of King Wenceslaus':

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125. *ἀρωγούς*: with reference to their title; *θεοὶ σωτήρες*.

127. *μήσι περιπλομένοισι*: lit. 'in the months as they return.' Arist. *Clouds* 311 *ἥρι τ' ἐπερχομένῳ*: Soph. *O. T.* 156 *περιτελλομέναις ὥραις*. The dative is *temporal*, and the notion of time given in the subst. is further defined by the participle (*νυκτὶ δ' ἰούσῃ*, 'at the coming of night'; *Ap. Rhod.* iv. 977).

ἐρευθομένων ἐπὶ βωμῶν: cf. Shirley's 'upon Death's purple altar.'

130. *κασίγνητόν τε*: *Iliad* xvi. 432 *Ἥρην δὲ προσέειπε κασιγνήτην τ' ἀλοχόν τε*.

131. *ὦδε καὶ ...* The comparison—inevitable though blasphemous—with the marriage of Zeus to Hera is suggested by the relationship of Ptolemy and Arsinoe given in l. 130: this cannot be taken as a proof that this poem was written for the marriage, an idea which is precluded by l. 127.

133. *ἐν δέ*: cf. xviii. 19 *ἐτι παρθένος* in reference to a little known myth of the marriage of Iris and Zephyr; Nonnus, xxxi. 110:

'Iris ἀξιφύτου Ζεφύρου χρυσόπτερε νύμφη
εὐλοχε μήτερ Ἐρωτος.

(See Legrand, p. 96.)

135. *χαῖρε ἀναξ ...* The encomium ends in the manner of the Homeric hymns:

*καὶ σὺ μὲν οὕτω χαῖρε, Διὸς καὶ Λητοῦς νίη
αὐτὰρ ἐγὼ καὶ σείο καὶ ἄλλης μνήσομ' ἀοιδῆς—(h. *Apoll.*).*

137. ἐκ Διός. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus.

ἀρετὴν . . . αἰτεῖ, 'wealth thou hast and the praise of men, but goodness comes by prayer to God alone.' The poem touches for the moment a higher strain as do Horace's greater odes ('Dis te minorem quod geris imperas'). That wealth must be accompanied by ἀρετή is a frequent theme in Pindar (*Pyth.* v. 1):

ὁ πλοῦτος εὐρυσθενής,
ὅταν τις ἀρετῇ κεκραμένον καθαρῶ
βροτῆσιος ἀνὴρ πύτμου παραδόντος αὐτῶν ἀνάγῃ
πολύφιλον ἐπέταν.

Cf. the close of Callimachus' *Hymn to Zeus*:

χαῖρε, πάτερ, χαῖρ' αὖθι' δίδου δ' ἀρετὴν τ' ἀφένος τε.
οὐτ' ἀρετῆς ἀτερ ὄλβος ἐπίσταται ἀνδρας ἀέειν,
οὐτ' ἀρετῇ ἀφένιοι' δίδου δ' ἀρετὴν τε καὶ ὄλβον

XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus' epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho's influence (*vid.* notes on ll. 16, 49, 29). From l. 43 *sqq.* G. Kaibel (*Hermes*, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen Δενδρεῖς in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the ἀρα of line 1; 'I have taken on me to explain this cult; know then that it was in Sparta that . . .' But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the *motif* of the poem; 'the lines 43 *sqq.* appear as a simple episode, not as the kernel of the piece' (Legrand, p. 83 *sqq.*).

The ἀρα must be differently explained. If there is no context unknown to us of the poem it must be taken as marking a very sudden break, 'in medias res' (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte's 'Which I wish to remark . . .' It is more likely that the poem was written under some special conditions which we do not know, to which this ἀρα refers—either as an answer to some friend's work (cf. Nicias' answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance

So *ἥριος* = *dark*; Aratus, 349 *ἥρη καὶ ἀνάστερος*, and *ἡεροφοῖτις* *Ἐρινός* is the vengeance that walketh in darkness (*vid.* Buttmann, *Lexilogus*, pp. 37 *sqq.*). Add a quaint derivation in *Et. Mag.* 437 *ἥρια τοὺς τάφους . . . παρὰ τὸν ἀέρα ἔχουν τὸν ἐπικείμενον σκότον τοῖς τεθνεώσι.*

ἀέρι here is therefore = *ζόφον ἡρόεντα* (*Iliad* xv. 191) or *ἡρόεντι βερέθρα* (Quint. Smyrn. vi. 264). Cf. *A. Pal.* vii. 283 (Leonidas) *Ἄϊδαο κακὸν ἐπικείμενος ἀχλὺν*: *Ap. Rhod.* ii. 923 *καὶ β' ὁ μὲν αὐτὶς ἔδυνε μέγαν ζόφον.*

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*καὶ σὺ μὲν οὕτω χαῖρε, Διὸς καὶ Ἀθητῶς υἱέ
αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' ἀοιδῆς—(h. Apoll.).*

137. ἐκ Διός. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus.

ἀρετὴν . . . αἰτεῖ, 'wealth thou hast and the praise of men, but goodness comes by prayer to God alone.' The poem touches for the moment a higher strain as do Horace's greater odes ('Dis te minorem quod geris imperas'). That wealth must be accompanied by ἀρετή is a frequent theme in Pindar (*Pyth.* v. 1):

ὁ πλοῦτος εὐρυσθενής,
ὅταν τις ἀρετῇ κεκραμένον καθαρῶ
βροθήσιος ἀνὴρ πότμου παραδόντος αὐτῶν ἀνάγῃ
πολύφιλον ἐπέται.

Cf. the close of Callimachus' *Hymn to Zeus*:

χαῖρε, πάτερ, χαῖρ' αἰθι' δίδου δ' ἀρετὴν τ' ἀφένός τε.
οὐτ' ἀρετῆς ἀτερ ὄλβος ἐπίσταται ἀνδρας ἀξείν,
οὐτ' ἀρετῇ ἀφένιοιο δίδου δ' ἀρετὴν τε καὶ ὄλβον

XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus' epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho's influence (*vid.* notes on ll. 16, 49, 29). From l. 43 *sqq.* G. Kaibel (*Hermes*, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen Δενδράτις in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the ἄρα of line 1; 'I have taken on me to explain this cult; know then that it was in Sparta that . . .' But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the *motif* of the poem; 'the lines 43 *sqq.* appear as a simple episode, not as the kernel of the piece' (Legrand, p. 83 *sqq.*).

The ἄρα must be differently explained. If there is no context unknown to us of the poem it must be taken as marking a very sudden break, 'in medias res' (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte's 'Which I wish to remark . . .' It is more likely that the poem was written under some special conditions which we do not know, to which this ἄρα refers—either as an answer to some friend's work (cf. Nicias' answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance

between the opening lines and the fragment that is left of Bacchylides' Ode xx

Σπάρτα ποτ' ἐν [
 ξανθῇ Λακεδαίμονι
 τοῖσδε μέλος κ' [
 ὅτ' ἔγετο καλλιπάρῃον
 κύραν θρασυκάρ[ῃος Ἴδας
 Μαρτήσαντο]στέφανον,

and it is not unlikely that had we all the poem we should have the key to this idyll. Date and place of composition are wholly unknown.

1. ἄρα, 'so it was in Sparta in golden-haired Menelaus' halls.' ξανθότριχι: *Odys.* i. 285 παρὰ ξανθὸν Μενέλαον. ἐν . . . Σπάρτα. For separation of prep. from case cf. *Pind.* *Ol.* i. 17 ἀμφὶ θαμὰ τράπεζαν: *Plato, Laws* 797 d ἐν ᾧ ἐπος εἰπεῖν οὐ τοῖς μὲν τοῖς δ' οὐ: *Callim.* i. 10 ἐν δέ σε Παρρασίῃ 'Ρεῖη τέκε.
2. παρθενικαί: substantival, cf. *xii.* 5: often in Alexandrine poetry.
3. νεογράφω θάλαμον. A new θάλαμος was built for each marriage; see *Xen. Ephes.* A. viii. 2 ἦν δ' αὐτοῖς δ θάλαμοι οὗτοι πεποιημένοι κλίνη χρυσῇ στρώμασιν ἑστρωτο πορφυροῖς καὶ ἐπὶ τῇ κλίνῃ βαβυλωνία ἑπενόικιλο σκηπὴ παίζοντες ἔρωτες οἱ μὲν Ἀφροδίτην θεραπεύοντες (ἦν δὲ καὶ Ἀφροδίτης εἰκὼν) οἱ δὲ ἱππεύοντες ἀναβάται στρουθοῖς, κ.τ.λ. Buecheler quotes from the *Elater. Graec.* ix. 271 θάλαμος δὲ πεποικιλταὶ ἀνθεσι καὶ γραφαῖς παντοίοις.
4. μέγα χρῆμα Λακαινῶν, 'all the flower of Lacedaemon's beauty'; *Xen. Ephes.* A. i. 1 καὶ Ἀβροκύμας μέγα τι χρῆμα κάλλους: *Plut. Anton.* 31 τὴν ἀδελφὴν χρῆμα θαυμαστὸν ὡς λέγεται γυναικός.
5. Τυνδαριδᾶν κατεδέξατο, 'when he woo'd and received to his home (κατα-) from the Tyndaridae that lovely bride, Helen.' Τυνδαριδᾶν = the Dioscuri, brothers of Helen. I have ventured to adopt a new reading for this line—*vid.* *Note Crit.* Assuming κατεδέξατο as the original the variants can be satisfactorily explained: κατελέξατο (D) by A for Δ: κατεκλίνετο (s) as an attempt to explain κατελέξατο (the writer understood it as = κατάλεκτο): κατεγλέγετο (h 11) show γ and λ confused (easy in uncial or minuscule), &c. Juntine has κατεκλάξατο, whence Meineke and recent editors κατεκλάξατο: cf. *xv.* 77, not a very happy expression *here*. This makes it necessary to take Τυνδαριδᾶν τὰν ἀγαπητὰν as 'caram Tyndaridarum,' i.e. 'eam quae erat de Tyndarei liberis carissima' (*Hiller*). But Τυνδαριδᾶν always = the Dioscuri without Helen (*vid.* *xxii.* 216; *Pind.* *Ol.* iii. 1); and τὰν ἀγαπητὰν Τυνδαριδᾶν is doubtful Greek. We can say δαιμόνιε ἀνδρῶν, but not δ δαιμόνιος ἀνδρῶν: and ἀγαπητὰν is not a superlative in sense.
7. δ' ἄρα: resuming after the digression.
 εἰς ἐν μέλος; cf. *Catull.* lxi. 38:

'Agite in modum
 Dicite, O Hymenaeae Hymen,
 Hymen O Hymenaeae.'

ἐγκροτίσσαι: of the beat of the foot in the dance.

8. ποσοὶ περιπλέκτους: the 'woven paces' of the dancers; cf. *Odys.* viii. 264:

πέπληγον δὲ χορὸν θεῖον ποσίν· αὐτὰρ Ὀδυσσεὺς
μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ.

ὑπὸ . . . ὀμναίῳ (not ὑπίαχε); cf. Callim. ii. 49 ὑπ' ἐρωτὶ κεκαυμένος: Bacchyl. iii. 17 λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσοῦς ὑψιδαδάλτων τριπόδων. The use of ὑπὸ with dative differs little from the simple dative of cause; cf. *Soph. Trach.* 205.

9 sqq. From here follows the song of the maidens sung in unison by the whole band. It is useless to attempt to cut the song into equal strophes.

πρωξέ: vocative by attraction; cf. xvii. 16. The adjective is used for the adverb as in xiv. 2; xvi. 95, &c.

11. ἦ ῥα πολὺν τιν' ἔπινης, κ.τ.λ., 'hast thou drunk somewhat heavily that thou hast thrown thyself a-bed?'

πολὺν τινα, sc. ὄνον: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεύσα. The addition of τινος to this elliptical use of πολὺς gives great offence to Cobet, but cf. *Lucian*, i. 474 τῷ Μίνῳ μία τις (sc. δίκη) καὶ πρὸς χάριν ἐδικάσθη.

8τ': cf. xii. 16; xvi. 11; xi. 54, notes.

12. εὔδειν μὲν σπνέδοντα, 'if thou didst wish to sleep betimes thou shouldst have slept alone.'

For αὐτόν cf. x. 19; v. 85. καθ' ὥραν: cf. xxi. 40.

14. ἕως καὶ ἐς αὔριον, 'since to-morrow and to-morrow, and from year to year'; cf. *Hesiod*, *Ἔργ.* 408 εἰς τ' αὔριον εἰς τ' ἐννηφιν: *Lucian*, i. 229 ὦ Ἥλιε μὴ ἐλάσῃς τήμερον μηδ' αὔριον μηδ' ἐς τρίτην ἡμέραν. Observe that ἐς is to be used thus only when the date is still prospective; εἰς τὴν ἐπιούσαν ἰκέται ἤκοντες, *Lucian*, *Tox.* 55, is incorrect for τῇ ἐπιούσῃ.

15. Μενέλαε τὰ δ νυὸς ἄδε: for νυὸς see xv. 77. The trochaic caesura in the fourth foot of a hexameter is exceedingly rare in Greek, and may generally be excused by the close conjunction of the words forming it or by elision, *Monro*, *Hom. Gram.* § 367, but cf. *Odys.* xvii. 399 μὴ τοῦτο θεὸς τελέσειεν. There is however no true example in the Alexandrian poets. Hence *Meineke* here Μενέλα τὰ δ νυὸς ἄδε.

16. ὀλβιε γάμβρε: cf. *Sappho*, 99:

ὀλβιε γάμβρε σοὶ μὲν δὴ γάμος, ὥς ἄραο,
ἐκτετέλεστ', ἔχῃς δὲ πάρθενον, ἂν ἄραο.

ἀγαθὸς τις ἐπέπταρεν, κ.τ.λ. (sc. ἀνθρώπος). Some man of good omen sneezed upon thee as thou didst go, as went the other heroes unto Sparta, that thou might'st win thy quest.

ὥς ἀνύστω depends on ἐπέπταρεν not on ἐρχομένῳ. For the good omen cf. vii. 96; *Xen. Anab.* iii. 2. 9, where a sneeze is called οἰωνὸς τοῦ Διὸς τοῦ Σατῆρος: *Arist. Av.* 720 παρμὼν τ' ὀρνίθα καλεῖτε.

ἀγαθός, 'lucky'; cf. *Callim.* v. 124:

γνωσέται δ' ὀρνίχας δὲ αἰσῖος οἱ τε πέτονται
ῥιθθα καὶ ποίων οὐκ ἀγαθὰ πτέρυγες.

Cf. Schol. vii. 96 τῶν πτωχῶν οἱ μὲν ἀφελούσι οἱ δὲ εἰσι βλαβεροί. (Fritzsche-Hiller explain ἀγαθός = a good man, and assume that the sneeze of a saint was more effective than a rogue's.)

17. ἀπερ: sc. ποιούσι.

ἐς Σπάρταν. In the usual form of the story Helen was woo'd at Amyclae, not Sparta; but Theocritus here follows another legend, which appears also in Isocr. 215 ο μετὰ γὰρ τὴν Θησέως εἰς Ἄιδου κατέβασιν ἐπαλθούσης (τῆς Ἑλένης) αἰθὺς εἰς Λακεδαιμόνα καὶ πρὸς τὸ μηχανεύεσθαι λαβούσης ἡλικίαν ἅπαντες οἱ τότε βασιλεύοντες καὶ δυναστεύοντες (these are Theocritus' ἄλλοι ἀριστίες) τὴν αὐτὴν γνώμην ἔσχον περὶ αὐτῆς . . . ἐπεριδύοντες γὰρ τοὺς οἴκους γάμους ἤλθον ἐκείνην μηχανεύσαστες.

18. Κρονίδαν πινθερόν: cf. *Odyss.* iv. 569 οἶνε' ἔχεις Ἑλένην καὶ σφεν γαμβρὸς Διὸς ἐσσι.

ἡμιθίοις: cf. Isocr. x. 43. Not to be altered to ἡθίοις.

πινθερόν: both Greek and Latin affect this roundabout way of stating connexion by marriage, cf. Pind. *Isth.* vi. 37 Πηλεὺς . . . γαμβρὸς θεῶν: Verg. *Georg.* i. 31 'teque sibi generum Tethys amat omnibus undis.'

19. τὸν μίαν, 'the same'; Callim. iv. 75 φεῦγε καὶ Ἀντίη τὸν ἓνα δρόμον.

20. οἷα Ἀχαιῶδες γαῖαν πατεῖ, 'whose peer treads not the earth among the maids of Greece'; cf. *Odyss.* xxi. 107 οἷη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιῶδα γαῖαν: Sappho, 106 οὐ γὰρ ᾗν ἑτέρα ταῖς ὧ γάμβρε τοιαῦτα.

πατεῖ: cf. Soph. *Philoc.* 1060 χαίρε γὰρ Αἰήμων πατῶν: Lycoph. 200 χῶ μὲν πατήσῃ χώρον ἀλάζων Σκύθην. αἶαν here is 'the earth' not 'a land' as usually; cf. Quint. Smyrn. ix. 416 ὧν ἐκὰς οὔτις ἀνὴρ ἐπινίσσεται αἶαν.

22. αἷς δρόμος οὔτως, κ.τ.λ.: see Eurip. *Androm.* 597 αἷα; Propert. iii. 14:

'Multae tuae Sparte miramur iura palaestrae,
Sed mage virginei tot bona gymnasii.
Quod non infames exercet corpore ludos
Inter luctantes nuda puella viros.'

24. θῆλυς: fem. as in Homeric θῆλυς ἑρση.

25. τῶν οὐδ' ἐν τις ἄμωμος, 'of whom no one is faultless when compared with Helen.' The MSS. reading οὐδ' ἄν presents an impossible ellipse.

26, 27. Ἀὼς ἀντέλλουσα, κ.τ.λ. In this couplet and in 29, 30 we have similes expressive of Helen's beauty. The restoration of the text in the latter place may be considered certain. As there the comparison is threefold and gives an image of Helen's gracefulness, so here we have an expression of her bright beauty, and for the sake of uniformity of style expect three similes and an absence of any introductory particle. I have therefore ejected ἀρε in 28, and introduced what is suggested by the *ductus litterarum* and the form of the verse τό τε. Tr. 'lovely shines forth the face of rising dawn, lovely the face of holy night, and lovely the clear spring when winter ceases from the land. So shines forth golden Helen among us; a glory to the rich field springs up the great harvest, a glory to

the garden is the cypress, a glory to the chariot the horse of Thessaly. So is blushing Helen a glory to Lacedaemon.'

πότνια νύξ has been strangely objected to and more strangely altered. It is not the moon but the clear night of stars, for Helen 'walks in beauty like the night.' πότνια personifies νύξ into a living goddess; cf. ii. 69 and 167; cf. Grenfell's 'Erotic fragment,' col. ii. ἀστρα φίλα καὶ συνερῶσα πότνια νύξ μοι. τό τε also Kaibel, but with πότν' ἄως for πότνια νύξ: ἡ for ἄτε, Steig. Other 'emendations' proceed chiefly on the assumption that a contrast between the dark night and bright day is intended; πότνια disproves this, and the threefold comparison must be kept.

λευκόν: cf. Callim. vi. 122 λευκὸν ἔαρ λευκὸν δὲ θέρος, καὶ χεῖμα φέροισα.

διέφανε: gnomic aorist. For sense of shines out cf. Pind. Pyth. iii. 79 καιομένα δ' αὐτῷ διέφανε πυρά.

30. κυνάρισσος. For the comparison cf. Omar Khayyám's 'the cypress—slender minister of wine'; Catull. lxi. 21 'floridis velut enitens Myrtus Asia ramulis'; Sappho, 104:

τίψ σ', ὦ φίλε γάμβρε, κάλως εἰκάσδω;
δρπακι βραδίνῳ σε κάλιστ' εἰκάσδω.

33. ἄτριον (ἡτριον), 'warp.'

36. εὐρύστερνον denotes Athene as the goddess of battle, not here the goddess of cunning work. Helen is not imagined as singing at her loom as Ahrens supposes, when he conjectures κρόκαν and εὐρεσιεργον for λύραν and εὐρύστερνον.

37. ἐπ' ὄμμασιν ἱμεροί: cf. Eurip. Bacch. 456 πόθου πλέως: Pind. N. viii. 1 ὦρα πότνια, . . . παρθενίοις παῖδων ἐφίξοισα γλεφάροις: hom. h. Demet. 214 ἐπὶ τοι πρέπει ὄμμασιν αἰδὼς καὶ χάρις.

38. οἰκίτις, 'housewife.'

39. ἄμμες δ' ἐς δρόμον, 'we will hie us in the morning to our course, and to the flowers of the field.' φύλλα, as in xi 26, of flowers. The passage seems to be imitated by Coluthus, who says of Helen (340) αἶδε κελεύθους ἐς ῥόδον ἐς λειμῶνα.

43 sqq. Vid. Introductory note, πρᾶται, referring to the establishment of this cult of Helen—if such existed. The plane tree was a marked feature of Sparta (Pausan. iii. 14. 8).

46. σταξεύμεσ = στάζομεν (στάζω).

48. γράμματα δ' ἐν φλοιῷ, 'and letters shall be written on the bark, for the passer-by to read, in Dorian wise: honour me: I am Helen's tree.'

ἀννέμῃ (ἀνανέμω) in rarer sense of 'reading' = ἀναγιγνώσκω.

Δωριστί: cf. xiii. 56; xiv. 46. The argument for regarding II. 44 sqq. as referring to the establishment of a cult is considerably strengthened by this line. Δωριστί cannot be taken here as = in Doric. It was by no means a peculiar Dorian custom to cut a name on a tree trunk; but these tree worships seem to have been especially Dorian. γράμματα then = not only the name 'Helen,' but the dedication of the tree, and in-junction to worship. Hiller takes Δωριστί = in Doric brevity! This is surely absurd, and should at least be Σπαρτιατί. Ameis 'Doriensium more,' i. q. pie, sancte. Why?

49. χαίροις: cf. Sappho, 103 χαίρουσα νύμφα, χαίρετω δ' ὁ γάμβρος: id. 105 χαίρε νύμφα χαίρε τίμει γάμβρε πάλλα.

50-52. Λατὸν . . . Λατὸν κουροτρόφος. The repetition of the name in each case in these three lines, adds a solemnity and dignity to the prayer. In l. 51, θεά, 'that great goddess'; cf. Aesch. *Eumenid.* 224 δικὰς δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. The repetition can easily be paralleled, e. g. Verg. *Aen.* viii. 71: Macaulay's 'O Tiber, Father Tiber.'

53. ὦς . . . ἐνθῇ: the subject is ὄλβον.

'From princely sire to princely son
For ever to descend.'—Calverley.

56. ἐς ὄρθρον: see on l. 14.

πρῶτος αὐδός, 'the first cockcrow.'

57. εὐτρυχα: of a bird; is now paralleled by Bacchyl. v. 28:

λεπτότρυχα σὺν Ζεφύρου προαῖσιν
ἔθειραν ἀρίγνωτος μετ' ἀνθρώποις ἰδεῖν:

of an eagle.

58. Catull. lxii. 5 'Hymen O Hymenaeae, Hymen ades O Hymenaeae.'

XIX.

See Introd. § 3, esp. p. 54. The piece is not by Theocritus; probably by Bion (Bion, xix, Hermann: *Incert.* iv, Ahrens). The idea is reproduced in Anacreont. 33 (Bergk); Nicet. Eugen. iv. 313.

2. συλεόμενον. From an -έω form, collateral with συλάω. The middle only here.

3. δάκτυλα: *vid.* Liddell and Scott.

5, 6. τυτθόν . . . ἀλικά τραύματα: cf. iv. 55.

7. μάτηρ: *sc.* Aphrodite.

8. ἐφυσ, 'wert born,' so 'art'; cf. ἐγεντο, l. 88. The hiatus καὶ ἀλικά is excused by the slight pause before the exclamatory ἀλικά, and by its position at the bucolic caesura. Cf. ii. 154, &c. For the sense cf. Anacreont. xxxiii. 13:

ἀ δ' εἶπεν εἰ τὸ κέντρον
πονεῖ τὸ τῆς μελίττας
πόσον δοκεῖς πονοῦσιν
Ἔρωι ὅσους σὺ βάλλεις;

Moschus, ii. (Ἔρωι δραπέτης) 18:

τόξον ἔχει μάλα βαυὼν ὑπὲρ τόξω δὲ βέλεμον.
τύτθον μὲν τὸ βέλεμον, ἐς αἰθέρα δ' ἀχρι φορεῖται.

XX.

On the authorship of this poem see Introduction, § 3: Hiller, *Beiträge*, pp. 70-73.

1. It is not clear to whom the speaker addresses himself. If it is to the ποιμένες of l. 19 the long delay in showing the situation is most inartistic. If it is γῆ τε κοῦραν, the apostrophe of the ποιμένες is ridiculous. Contrast this awkwardness with any of the genuine Theocritean pieces.

4. θλίβειν, 'to press'; θλίβειν δάκτυλα, Musaeus, 114.

6. οἷα βλέπεις. Theocritus has δ before βλ only elsewhere in xvii. 136. In later Greek more often; Anacreont. xv. 18 τὸ δὲ βλέμμα: *A. Pal.* xii. 199 (Strato) ἀλλὰ πάρωρα βλέπω (Plato, *Ep.* 14 ὡς πολλοῖς ὁμμασιν εἰς σε βλέπω). The form of verse in three detached divisions occurs in Theocritus only in viii. 41; often in late writers, *vid.* Meineke.

ὀπποῖα: wrongly used for οἷα (exclamation).

7. αἰκάλλεις, 'wheedle.'

8. ἀδέα: ἡδύς is here treated as of two terminations, as in *Odyss.* xii. 369 ἡδύς ἀντημή: and makes accus. in -ea instead of -υν, as εὐρέα πόντον, *Iliad* vi. 291. So *Epit. Bion.* 83 ἀδέα πόρτιν. (Theocritus has nom. ἀδέα, accus. ἀδείαν.)

11. τρὶς εἰς ἔβν: imitated from Theocr. vi. 39. The spitting averted evil.

13. μυχθίζουσα: cf. *A. Pal.* v. 178 (Meleager) τί μάταια γελᾷς καὶ σιμὰ σεσηρῶς μυχθίζεις;

λεξά βλέποισα, 'looking askance'; Anacreon *fr.* 75:

Πῶλε ὀρηκτὴ τί δή με λοξὸν ὁμμασιν βλέπουσα
νηλεῶς φεύγεις;

14. σεσαρὸς . . . ἐγέλαξεν (ἐγέλασσε would be the correct form; and so Ahrens restores), 'laughed in derision and disdain.' σεσηρὸς is here used in its usual sense—smiling scornfully; see note on vii. 19. It is cognate accus., cf. Babrius, l. 14 σεσηρὸς αἰκάλλουσα σοβαρόν: *A. Pal.* vi. 1 ἡ σοβαρόν γελάσασα καθ' Ἑλλάδος . . . Δαῖς.

16. ὡς ῥέδον ἔραφ: cf. Callim. v. 27:

τὸ δ' ἔρευθος ἀνέδραμεν, πρῶτον οἶαν
ἢ ῥέδον ἢ σίβδας κόκκος ἔχει χροῖαν.

17. ὑποκάρδιον ὄργάν: from Theocr. xi. 15.

19. τὸ κρήγνον, 'the truth.' The word is used in this sense by Archias, *A. Pal.* 57 Νήπι' ἔρας πορθεῖς με τὸ κρήγνον: and by Leonidas, *A. Pal.* vii. 648 ἦ δει Ἀριστοκράτης τὸ κρήγνον. It is usually used of persons 'true,' 'honest'; Theocr. *Ep.* xix; Herond. vi. 39 γυναῖκός ἐστι κρηγνὴς φέρειν πάντα.

20. ἄλλον, 'different'; Lucian, i. 208 (Ganymede to Zeus) πῶς οὖν τὰ πτερά σοι ἐκείνα ἐξεμνήκε σὺ δὲ ἄλλος ἤδη ἀναπέφνης;

21-31. The whole passage is imitated from Theocritean lines; vi. 34; xi. 19, 31, 38, 76.

21, 22. ὑπήνη must here = 'lip' or 'chin,' not the moustache; cf. *A. Pal.* ii. 136 *ἱουλον κύκλον ὑπήνης*. Nor do the difficulties of the lines stop with this. As κάλλος is subject to ἐπύκαζεν, ἐπάνθειν δδύ τι κάλλος must be taken of a growth of hair; not of complexion, as would naturally be the case (τὸ ἐρύθημα ἐπανθεῖ, *Lucian, Imag.* 7); and though ἀνθέω and ἄνθος are used of hair it involves a violation of language to use ἐπανθεῖν so without further definition. The expression is therefore only partly justified by such phrases as τοὺς ἱουλον ἀνθεῖντας (*Herond.* i. 52):

πώγων εὐρὺς ἐπέπτατο κάλλος ὑφαίνων
στήθει γυμνωθέντι καὶ ἱμερόεντι προσώπῳ (*A. Pal.* ii. 328);

πρὶν . . . ὑπὸ κροτάφοισιν ἱούλους
ἀνθῆσαι πυκάσαι τε γένυς εὐανθείε λάχνη (*Odys.* xi. 319).

Graefe conjectured δδὺς ἱουλος, but this is palaeographically most improbable. Nor is the transposition of 22 and 23 (Graefe and Meineke) of service since χαίται οἷα σέλινα can only be used of thick clustering curls on the brow.

26, 27. γλυκερώτερον should be kept in both places. The writer tries to imitate the Theocritean repetition of leading words (*Introd.* § 2). Valckenaer's ἀπαλωτέρον is hardly justified by Longus' χεῖλη μὲν ῥόδων ἀπαλωτέρα καὶ στόμα κηρίων γλυκύτερον (whence *Nicet. Eugen.* vi. 356 χεῖλος μὲν αὐχεῖς ἀπαλωτέρον ῥόδου, κ. τ. λ.). Nonnus seems to imitate the present passage; *Dionys.* xlvii. 105:

ἐκ στομάτων δὲ
ἡδυμανῆς ἀλάλαζε χέων ἀγραυλον δοιδῆν.

29. δῶνακι = δόνακι, formed on analogy of οὔνομα, δούρατα, Δουλίχιον. First in *Leonidas*, 81 (see *Geffcken, ad loc.*).

31. τὰ δ' ἄστικὰ. The neuter plural is used contemptuously; 'those town girls.'

33. I have left the text as printed by Ziegler. Tr. 'And does not know that the fair Dionysus tended cattle in the glades.' But there is no legend of Dionysus as a herdsman; the only fable which could be used to justify this line is one preserved by Plutarch (*Sympos.* iv. 5. 3), that Adonis was none other than Dionysus; τὸν δὲ Ἄδωνιν οὐχ ἕτερον ἀλλὰ Διόνυσον εἶναι νομίζουσι καὶ πολλὰ τῶν τελουμένων ἐκατέρῳ περὶ τὰς ἑορτὰς βεβαιοῦσι τὸν λόγον. Another account, says Plutarch, made Adonis loved by Dionysus: ὥς θεῖον Ἄδωνιν ὀρεϊφοίτης Διόνυσος ἤρπασεν (*Phanocles*). It is just possible, therefore, that the writer of this poem identified the two persons, or expanded the latter legend. But the text is very uncertain, and the head of the line was apparently lost. Possibly we should read ἀκούει. οὐκ ἄλλος Διόνυσος . . . ἐλαύνω; 'do I not . . . a second Dionysus (in beauty)?'

36. From Bion, *Epit. Adon.* 68 *μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο Κύπρι.* With the whole passage cf. Longus, iv. 17. 6 *εἰ δὲ νεμόντος ἡράσθην θεοὺς ἐμμησάμην· βουκόλος ἦν Ἀγχίσις καὶ ἔσχεν αὐτὸν Ἀφροδίτη· αἶγας ἐνεμε Βράγχος καὶ Ἀπόλλων αὐτὸν ἐφίλησε· ποιμὴν ἦν Γανυμήδης καὶ αὐτὸν Ζεὺς ἤρπασε.* Cf. Theocr. iii. 40 sqq.

39. *Λάθριον . . . ἤλθε*, 'stole secretly through the grove.' The reading *Λάτμιον* (Juntine) should be unhesitatingly rejected. The reading in the text, *εἰς ἕνα*, is only conjectural. To explain it understand not *τόπον* but *ὑπνον*, easily supplied from *κάθευδε* (cf. Lucian, i. 293 *ὡς βαθὺν ἐκοιμήθη*). *εἰς* with numerals as l. 25, &c. *παιδί* is dative of association, or of advantage. Tr. 'Slept one sleep with the lad.' (Paley conjectures *εἰν ἐνί*: cf. A. Pal. v. 293 *εἰν ἐνὶ θητεύσει Παλλάδι καὶ Παφίῃ*: near to MSS. would be *δέδα* often written *δέδα* in MSS.)

41. *δρως ἐπλάγχθη*: according to one form of the legend, Zeus himself in the form of an eagle snatched away Ganymede. Lucian, i. 208; Nonnus, xv. 280:

*καὶ Διὸς οἰνοχόος πέλε βουκόλος, ὃν διὰ κάλλος
φειδομένοις δνύχισσιν ἐκούφισεν ὑψιπότης Ζεὺς.*

44. The sense is, 'Have no more amours in country or in town, Cyprus; Eunica has laid down a new law for gods and men' (Zettell).

XXI (Incert. III, Ahrens).

On the authorship of this idyll see *Introd.* § 3, pp. 54, 55. The scheme of the poem is as follows:—After the prefatory lines to Diophantus the writer passes to narrative. Two fishermen lie asleep in their cabin by the sea, with the poor implements of their craft about them. Waking before the night is half done one tells his fellow how he had dreamed that he had caught a wondrous golden fish, and sworn that he would desert his calling and live on land on the gold he had won. The oath he swore in his sleep troubles him. Is it binding? His companion bids him pay no thought to his dream, or likely enough he will starve while he neglects more solid fish.

2. *αὐτά*, 'alone.' For sentiment cf. Arist. *Plutus* 533:

Πενία. *ἐγὼ γὰρ*
*τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει.*

4. *ἐπιμύσσησι*. The *ι* is lengthened as in Epic; cf. xxii. 19; *διέμοιράτο*, *Odyss.* xiv. 434; *μονόλυκος*, Aratus, 1124, &c.

5. *ἐφιστάμεναι*, 'haunting,' properly 'standing over the bed';

so Aesch. *Agam.* 14 φόβος γὰρ ἀνθ' ἔννου παραστατεῖ. Cf. *Odys.* xix. 515:

αὐτὰρ ἐπὴν νῆξ ἔλθῃ, ἔλθσιν τε κοῖτος ἅπαντας,
κείμεαι ἐνὶ λέκτρῳ, πυκινὰ δέ μοι ἄμφ' ἄδυνον κῆρ
δέξεται μελεδῶνες ὀδυρομένην ἱρέθουσιν.

6. ὁμῶς, 'although poverty and care snatch away sleep.' ὁμῶς Steph. and most editors unnecessarily.

ἰχθύος: the singular is to be taken collectively; cf. xiv. 17, note, and *Intro.* p. 55.

7. βρύον, 'seaweed,' πλεκταῖς, 'woven of reeds and wattles'; cf. *καλύβη σχοινί-τιδι*, *A. Pal.* vii. 295 (Leonidas).

στρωσάμενοι, 'making them a bed' (middle).

8. κεκλιμένοι τοίχῳ, 'leaning against the wall of grass.' For the dative cf. *Odys.* xvii. 339:

ἴξε δ' ἐπὶ μελίνου οὐδοῦ ἐντοσθε θυράων,
κλινάμενος σταθμῷ κυπαρισσίνῳ.

Hermann's *πρός* for τῷ is not wanted.

9. ἀθλήματα, 'implements'; a new meaning for the word.

10. φυκιδέντα δέλητα, 'baits of seaweeds.' On *φυκιδέντα* see *Intro.* p. 55. δέλητα: a contracted plural from δέλεαρ. Seaweed is mentioned as a bait by Oppian, *Pisc.* iii. 414:

σάλπαι δ' ἱκαλῆοις μὲν αἰὲ φύκεσσι μάλιστα
τέρπονται, κείνῃ δὲ καὶ ἀγράφουσιναι ἰδοῦν.

Pb. 421:

τῆμος ἐπεντύει κύρτου δόλον· ἐν δὲ οἱ εἶσω
φύκεσιν εἰλομένους λᾶας βάλεν, ἀμφὶ δὲ ποίας
εἰναλίας στομίοισιν ἐδήσατο τῆσι γάνυνται
σάλπαι τ' ἡδ' ὄσσοι βοτανηγάρτοι ἰχθύες ἄλλοι.

11. ὀρμαῖ, 'lines of horsehair,' Oppian, *Hal.* iii. 75:

δονάκεσσιν ἀναψάμενοι δολιχοῖσιν
ὀρμην ἵππειον ἐϋπλοκον.

κύρτοι, 'lobster pots,' Oppian, iii. 341:

κύρτον δὲ πλέξαιο περίδρομον ὅττι μάλιστα
τεύχων ἢ σπάρτοισιν Ἰβηρίσιν ἢ Λύγοισι
βάβδους ἀμφιβαλὼν· λευρὴ δὲ οἱ εἴσοδος ἔστω
γαστήρ τ' εὐρυχανής.

With the whole list cf. the Epigram of Leonidas, *A. Pal.* vi. 4.

ἐκ σχοίνων, 'made of cord'; cf. xv. 123.

12. γέρων . . . λέμβος, 'an old boat.' For γέρων cf. Soph. *O. C.* 1259 γέρων γέροντι συγκατάκηκεν πίνος: Eurip. *H. F.* 26 γέρων λόγος.

14. ὁ πᾶς πόρος, 'all their revenue'; cf. Ovid, *Met.* iii. 588 'Ars illi sua census erat'; Plaut. *Rudens* 294 'Hisce hami atque haec harundines sunt nobis quaestu et cultu.'

15, 16. The MSS. reading of these two lines is:

οὐδεὶς δ' οὐ κύθραν (χύθραν 11) εἶχ', οὐ λῖνα· (κίνα 11 M sec. man.)
πάντα περυσσά. (φ must have had λῖνα)
πάντ' ἐδόκει τήνοισ ἀγρὰ πενία ἢ σφᾶς ἐτέρῃ.

In 15 the Juntine has *οὐ χύτραν οὐ κύνα* ('none had dish or dog,' nonsense); in 16 it has *σφιν ἐταίρη* (conj.). The confusion of *ἐτέρη* and *ἐταίρη* occurs elsewhere (e.g. Theocr. xxii. 120; Xen. *Anab.* iv. 3. 30). Briggs emended 15 to *οὐδὲς δ' οὐχὶ θύραν εἶχ' οὐ κύνα*: Buecheler to *οὐ κλειδ' οὐχὶ θύραν εἶχ' οὐ κύνα*, and connected it with the preceding so that *πλοῦτος* should be subject; but line 14 is obviously complete in itself and *κύνα* is doubtful; *οὐ κλειδ'* is too far from MSS. In 16 *δ' γὰρ πενία σφας ἐτήρει* is an emendation of Ameis and Ahrens. Better *ἔτειρε* (Wordsworth), *δ' γὰρ* (Reiske); cf. *A. Pul.* ix. 654. The reading which I have adopted in 15 seems palaeographically more probable than the above mentioned, and comes easily from the uncial *ΟΥΙΣΥΘΡΑΝ*: transpose the Θ. *ΟΥΘΙΣΥΡΑΝ*: this from *ΟΥΙΣΥΡΑΝ*. Tr. 'Neither had blanket nor linen; all, all seemed extravagance to them; for poverty pressed hard upon them.' For *σισύρα* cf. Arist. *Clouds* 10: for *λίνα*, *Odys.* xiii. 73 'Ὀδυσσῆϊ στόρεσαν ῥήγος τε λίνον τε. οὐδεὶς should of course be *οὐδέτερος*, but the Alexandrian writers are notoriously careless in their use of pronouns; *vid.* Theocr. vi. 46, note.

17. *οὐδεὶς δ' ἐν μέσσω*, 'there was no neighbour at hand.' An unusual sense of *ἐν μέσσω*, but cf. Theocr. xv. 27; Callim. *Erig.* 31:

τὰ γὰρ φεύγοντα δώκειν
οἶδε· τὰ δ' ἐν μέσσω κείμενα παρτέταται.

Herond. vi. 81 *ἦλθεν γὰρ ἡ Βιτάτος ἐν μέσσω δούλη*.

18. *θλιβομένην πενία*, 'oppressed by poverty.'
τρυφερόν: lit. 'delicately'; here of the sea lapping lazily on the beach.

19. *κούπω τὸν μέσατον*: cf. vii. 10.

20. *τοῖς δ' ἄλυσίς*: parataxis instead of a time clause. The conjunction is generally *καί* not *δέ*.

φίλος πόνος: Homeric; an utterly un-Theocritean use.

21. *ὑπνον ἀπώσαμένοι*: cf. *A. Pul.* vii. 726 (quoted *Introd.* p. 55). So with other abstract nouns *γῆρας ἀπώσαμένη*, *hom. h. Demet.* 276; *δέος*, Quint. Smyrn. ix. 96; *φθόνον ἀμφοτέροις χερσὶν ἀπώσαμένοι*, *Bacchyl.* v. 189.

φρεσὶν ἤρεθον αὐδάν: a curiously far-fetched phrase; 'provoked speech by their thought.' For *φρεσὶ* Meineke compares *Πιάδ* xvii. 260 *τίς κεν ἦσι φρεσὶν οὐνοματ' εἴποι*; cf. also *Odys.* xv. 445 *ἔχετ' ἐν φρεσὶ μῦθον*: Pseudo-Phocyl. 20 *λόγον ἐν φρεσὶν ἴσχειν*.

25. *μὴ λαθόμεν*; κ.τ.λ., 'have I forgotten what was the thing?' He refers to his dream, which for the moment is blurred in his memory.

χρόνον δ' αἱ νύκτες: impatiently; 'the watches of the night are slow.' *νύκτες* in plural as Arist. *Clouds* 1 ὦ Ζεῦ βασιλεῦ τὸ *χρῆμα τῶν νυκτῶν ὄσον*. (τὶ τὸ *χρῆμα χρόνον τὰ νύκτες* here Martini and Wilamowitz-Moellendorf, but we require an exclamation not a question.)

26. *Ἀσφαλίων*: the name occurs *Odys.* iv. 216.

27. *παρέβα τὸν ἰὸν δρόμον*. The season has not wilfully gone out of its course, Lucian, i. 229 (*Deor. Dial.* 10), *Helios loq.* ἀλλὰ μὴ παραβαίνειν τι ἰδοῖα ἐν τῷ δρόμῳ καὶ ἔξω ἐλάσαι τὴν ὥραν,

κατὰ μοι ἀχθεται Ζεὺς καὶ τὴν νύκτα τριπλασίαν τῆς ἡμέρας ποιῆσαι διέγνωκεν;

32. *ὅς γὰρ ἐν εἰκάῳ*, 'for whosoever guesses in his mind, he is the best interpreter of dreams who has his mind for teacher'; 'qui ingenio non arte divinat, is optimus est coniectore' (Paley); Eurip. *fr.* 63 *μάντις δ' ἀριστος ὅστις εἰκάσει καλῶς*.

34. *ἄλλως καὶ σχολά*, 'besides we have time to spare.' Bion, iii. (Hermann) 8 imitates the line *λαλέειν γὰρ ἐπέτραπεν δ' σχολὰ ἄμμιν*.

35. *μηδὲ καθεύδων*: *μηδέ* because the clause is conditional; 'if he lies by the sea and does not sleep.'

36. *ἀλλ' ὄνος*, κ.τ.λ., 'but like an ass in a thorn bush, or the lamp in the town-hall: for they say that these are ever sleepless.' We have here two proverbial expressions, whether current or invented. Ahrens' conjecture is also possibly *ἀδῶν* (? *ἀδόνης*) *ἐν ὄρυμῳ* (*ἀδῶν* = *ἀηδῶν*), referring to the proverb *οὐδ' ὅσσον ἀηδόνες ὑπνώσσουσι*: cf. Longus, iv. 40 *ἀγρυπνοῦντες ὅσον οὐδὲ γλαῦκες*, and Chaucer's 'smale foules . . . that slepen alle night with open eye.' *ὦς* is omitted as in Theocr. xiii. 24; xiv. 51, &c.

37, 38. The restoration of the lines is almost hopeless, but *λέγει μανύειν* seems certain and should not be altered. All proposed emendations are violent and unconvincing, e.g. Haupt. *ὅψιν τὰν ἰδερ εἶγε θέλει μανύειν*: Ahrens *θέλε δὴ ποτε . . . πα τοι ζοικε λέγειν, μανύειν*: Kaibel *τὰν ἰδερ ἐσθλὰ δ' ἐγὼ μανύσω*. Best perhaps Ahlwardt *τὰν τύ σεφ γ' ἔλεγε μανύειν*. The MSS. *ἔσσεο δέ* is obviously a corruption by dittography. I trust in my conjecture to have got somewhat nearer to the letters of the MSS. than has been done in previous attempts. Tr. 'Tell me some day (*ποτέ*) your vision of the night, since what one knows he promises to reveal to his companion.'

τις is used to refer to the speaker; cf. Soph. *Antig.* 745.

λέγει, 'promises'; *vid.* note on ii. 154.

μανύειν: Doric infin. for *μανύειν*.

39. *δελινόν*, 'in the evening'; cf. xiii. 69, note.

40. *ἐν ὥρᾳ*, 'early,' Arist. *Eccl.* 395 *τοσοῦτον χρῆμ' ἔχλου οὕτως ἐν ὥρᾳ ξυνελέγγη*.

43. *πλάνον*, 'deceptive'; cf. Ovid, *Met.* iii. 586:

'Pauper et ipse fuit; linoque solebat et hamis
Decipere et calamo salientes ducere pisces.'

44. *τῶν τραφερῶν ὠρέξατο*, 'reached after the food.' *τραφερός* is used in Homer always of dry land (*τραφερή*) as opposed to sea (*ὕγρη*), and this use is retained by the Alexandrian writers. The word is however used by Aratus as meaning 'fattening' (*τρέφω*), *ἐκ νομοῦ ἐρχόμενα τραφεροῦ ἐπὶ ὄψιον αὐλιν*. Here then as substantive 'the fattening thing,' i.e. 'food.' Others interpret 'one of the fat ones,' as if it were used in the place of *εὐτρεφής*, but this leaves *ὠρέξατο* awkwardly without an object.

45. *ἄρκτον μαντεύεται*, 'scents his bear and I my fish.' *μαντεύεται* is of course used in a greatly strained sense

ἰχθύα: for *ἰχθύν*, a novel form. So *ἰχθύα*, Quint. Smyrn. ii. 88; *ἰχθύα*, *Id.* xi. 201; *ὀφρύα*, Oppian, *Cyn.* iv. 405. None of these accusatives occur in the Classical period.

47. τὸν κάλαμον δέ, κ.τ.λ. I have kept the MSS. reading, only deleting comma at εἶχον, so that τὸ χέρε is subject; 'my hands held the rod which bent with the strain, pulled (τείνωμενον) and was like to break (περικλώμενον), a wide reaching struggle.'

ἀγῶνα is accus. in apposition to sentence.

48. εὐρύν: because the fish had to be played for a long time; *vid.* following lines (εὐρον, Junt.: so Hermann with colon at περικλώμενον).

49. σιδάροις, 'a solitary use of the plural'; cf. our use of 'irons.'

ἰχθύν with ὅ is abnormal, but recurs in Oppian, *Hal.* iv. 44; κλιτύν, Nicander *Alex.* 34, and a few others.

50. 'Asphalion first hooked his fish which ran gamely and nearly doubled up the rod; then the fish sulked and the angler half despaired of landing him. To stir the sullen fish he "reminded him of his wound," probably as we do now by keeping a tight line and tapping the butt of the rod. Then he slackened, giving the fish the line in case of a sudden rush; but as there was no such rush he took in line . . . and so landed him' (A. Lang).

58. A hopeless line. Musurus conjectured καὶ τὸν μὲν πιστῆρσι κατᾶγον ἐν ἡπειροῖο. Worthless. Most modern critics proceed on the assumption that ἡπήρατον conceals ἡπειρώταν, and evolve such readings as σπένσας ἀκάλ' ἀγαγον ἡπειρώταν (Graefe); τότε πιστεύσας ἀκάλ' ἀγαγον ἀπηρώταν (Renier); πιστεύσα καλῶς ἔχεν ἡπειρώταν (Ziegler); but ἡπειρώτας ἰχθύς is an impossible expression. Others are πιστεύσα καλᾶγρετον εὐπέρνατον (Ribbeck, *Rhein. Mus.* 45 'feliciter captum bene vendibilem'). Most ingenious is the suggestion of the Rev. B. H. Streeter, τὸν ἔχαν πιστεύσα καλῶς ἀγεν ἡπειρώτας, 'having him I trusted to live happily on land.' (I am indebted to A. C. Clark, Esq., of Queen's College, Oxford, for this.) I believe however that τὸν ἡπήρατον hides τὸν ἐπήρατον and have emended accordingly. Tr. 'Him I made bold to call the fish I had prayed for.' [I find that Brunck suggested this end to the line, reading however τῷ μὲν πύσσος χαλάσας τὸν ἐπήρατον ἰχθὺν ὥμοσα μηκέτι.]

59. ὥμοσα δ' οὐκέτι, 'I swore I would never again set foot on the sea, but stay on land, and be an emperor with my gold.'

οὐκέτι for μηκέτι is irregular; cf. Herond. vi. 93 ὁ δ' ὥμος' οὐκ ἂν εἰπεῖν μοι: Babrius, l. 6 ὁ δ' οὐ προδώσειεν ὥμυνε.

πόδα θεῖναι: cf. *A. Pal.* v. 39:

ἦν γὰρ ἀπέλθω
καὶ θῶ ἀπαξ ἔξω τὸν πόδα τῆς πόλεως.

For the aorist θεῖναι see Goodwin, *M. and T.*; Eurip. *H. F.* 746 οὐποτ' ἤλπισεν παθεῖν.

60. τῷ χρυσῷ βασιλεύσαιν: cf. Plaut. *Rudens* 931, Gripus after his big find exclaims:

'Navibus magnis mercaturam faciam: apud reges rex perhibebor.

... sed hic rex cum aceto pransurust et sale sine bono pulmento.'

61. ἔραδε τὸν γνῶμαν: probably 'bring your judgement to bear on it,' or more simply = προσέχε (τὸν νοῦν) as νόον προσέεισα Λεάνδρῳ, *A. Pal.* v. 231; ὄψιν ἀπερείδειν, Lucian, i. 259.

64. ἴσα δ' ἦν. The vision was like to the 'thing that is not.'

65, 66. ἔλπις τῶν ὕπνων: in apposition to ὄψις, 'a mere hope of sleep.'

εἰ γάρ πε . . . , 'For if perchance you will hunt thus in vain in sleep again, . . . you might die of hunger and of your golden dreams.'

μή θάνης: the construction is the independent use of μή, with subjunctive to express a polite affirmation. The stock example is Plato, *Gorgias* 462 c μή ἀγροικότερον ἢ τὸ ἀληθὲς εἰπεῖν: cf. *Meno* 94 e. It is common in Homer, *Odys.* v. 356; *Iliad* xviii. 8; *ib.* viii. 95 μή τις τοι φεύγοντι μεταφρένῃ ἐν δόρῳ πῆξῃ. The difficulty with the usual order of the lines is that however we emend εἰ γάρ με, κ.τ.λ., ἔλπις τῶν ὕπνων remains unsatisfactory as an apodosis. (J. A. Hartung's emendation is ingenious but too violent, εἰ γάρ ὕπαρ κνώσσαν ἔτι μαρεῖς ταῦτα μάταιος ἔλπις τῶν ὕπνων, but ὕπαρ is not likely and μαρεῖς is a vox nihili.) With the order adopted in the text ἔλπις, in apposition to ὄψις, may be paralleled by Oppian, *Pisc.* i. 36 ἔλπις δ' οὐ σταθερὴ σαίνει φρένας ἡνὺρ' ὄνειρος: and κενεαῖς ἐλπίσιν ὄνειρο-πολεῖν in Adamantius, *Dial. Cont. Marcionitas*, 842 B.

ἐτώσια . . . ματεύσεις: cf. Pind. *P.* iii. 40 μεταμῶνια θηρεῖων ἀκράντοις ἐλπίσι.

XXII (XX Ahrens).

The poem is a hymn to the Dioscuri, Castor and Polydeuces. Lines 1-26 form a prelude addressed to the two brothers. From that point the poem passes to narrative, relating first the encounter between Polydeuces and Amycus, king of the Bebryces, and secondly the fight between Castor and Lynceus for the possession of the daughters of Leucippus. The first episode is narrated also by Ap. Rhod. *Argon.* ii. *ad init.*, but in a tame manner altogether inferior to Theocritus. The second story was narrated in the old Epic, the Cypria, and in Pindar, *Nem.* x. Theocritus has in both stories differences of detail, which will be noted in their place.

The dialect is Epic, with a few Doric or new Greek forms intermixed. The MS. tradition is twofold for the latter part of the poem; and goes back to the two archetypes Φ^m and Π (Introd. § 3). Up to l. 68 the poem is lacking in the MS. D, and hence we have only the Φ^m tradition for this part. The two sources differ greatly; the Π tradition gives almost entirely Epic forms, Φ^m a large admixture of Doric. The former is claimed as the better by Hiller (*Beiträge*, p. 77 *sqq.*) and the Epic forms were generally restored by Ahrens in his edition. Ziegler keeps the dorisms in ll. 1-26 only. See further Introd. § 1, pp. 29, 30. The Vocabulary contains many words new to Epic verse; e.g. εἰκη, παταγέω, βυθός, ἐρημάζω, κολοσσός, ποδεών, πύκτης, προβολή, πίτυλος, ἀκριβής, ἐμφύλιος, δμαιμος (*vid.* Ie grand,

Etude, pp. 263, 264). On metrical points see *Introd.* p. 57. The symmetry which marks the pastoral poems is only occasionally apparent (e.g. ll. 156, 138, 23, 213, and in the dialogue 54 *sqq.*; *vid.* *Introd.*), and the periods are longer and more flowing.

2. φοβερὸν ἐρεθίζειν are to be taken together: the infinitive depending on the adjective.

3. βοείουσιν ἱμάσιν: the leathern cestus (*Verg. Aen.* v) which was wound round the hand and forearm more as a protection to the wearer in the delivery of swinging blows than to increase the weight of the blow.

5. Θεστιάδος: cf. *Eurip. Iph. Aul.* 49. The father of Leda was Thestius the Aetolian. The adjective Θεστιάς is used like Βερενικεία in xv. 110; Ἰησονίης, xii. 31.

6 *sqq.* σωτήρας. The 'Great Twin Brethren' lent their aid to those in distress on land and water. Cf. the well-known legend of the battle of Lake Regillus, and Horace, *Odes* iv. 8. 31:

'Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates.'

The whole passage is parallel to *h. hymn* 33 (ἰς Διοσκούρους):

σωτήρας τέκε παῖδας ἐπιχθονίαν ἀνθρώπων
ᾠκυπόρου τε νεῶν, ὅτε τε σπέρχουσιν ἀελλαι
χειμέραι κατὰ πόντον ἀμείλιχον· οἱ δ' ἀπὸ νηῶν
εὐχόμενοι καλέουσι Διὸς κούρους μέγалоιο
ἄρρεσσιν λευκοῖσιν, ἐπ' ἀκρωτήρια βάντες
πρύμνης· τὴν δ' ἀνεμὸς τε μέγας καὶ κύμα θαλάσσης
θῆκαν ὑποβρυχίην, οἱ δ' ἐξαπίνης ἐφάνησαν
ξουθήσι πτερυγεσσι δι' αἰθέρος ἀίξαντες
αὐτίκα δ' ἀργαλέον ἀνέμων κατέπασσαν ἀέλλας,
κύματα δ' ἐστόρεσαν λευκῆς ἁλὸς ἐν πελάγεσσι,
ναύταις σήματα καλά, πόνου σβέσιν.

6. ἐπὶ ξυροῦ. A very old expression for a perilous position. The metaphor is apparently from a balance trembling how it will turn. Cf. *Theognis*, 557:

κίνδυνός τοι ἐπὶ ξυροῦ ἵσταται ἀκμῆς·
ἄλλοτε πόλλ' ἔξεις, ἄλλοτε παυρότερα.

Simonides, 97 ἀκμᾶς ἵστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα: *Πιάδ* x. 173:

πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς
ἡ μάλα λυγρὸς ὀλεθρὸς Ἀχαιοῖς ἡὲ βιώναι.

8. οὐρανὸν ἐξανύοντα, 'stars setting and coming into the heavens.' ἐξανύω takes accus. of object reached; cf. *Eurip. Orest.* 1685 ἀστρῶν πόλον ἐξανύσας. The Vulgate could only be defended if we took οὐρανὸν as genit. of space in which—rising up (out of the sea) in the heaven. This would be exceedingly obscure. The rising or setting of constellations mark the seasons of the year (cf. *Quint. Smyrn.* vii. 310:

ἀστρο τὰ που μογεροῖσι πέλει δέος ἀνθρώποισι
δυόμεν' ἢ ἀνιόντα κατὰ πλατὺ κύμα θαλάσσης).

Ships which sail despite the warning of the stars are said *άστρον βιάζονται*, 'to set aside with violence the stars.' Cf. Herod. ix. 41 τὰ σφάγια βιάζεσθαι.

11. ἐκ πρήρηθεν: cf. *Iliad* viii. 19 ἐξ οὐρανóθεν: Theocr. xxv. 180 οὐξ ἑλίκηθεν. Without ἐκ, i. 24; xvii. 28; vii. 80, &c.

13. ἄρμενα πάντα, 'all the tackle.' Cf. generally Alcaeus, fr. 18.

18. αὐτοῖσιν ναύτησιν. This use of the comitative dative with αὐτός, applied to *animate beings*, is Attic. Homer only has it of inanimate objects (*Iliad* xi. 699, &c.). The Alexandrian poets used it both with and without σύν: Ap. Rhod. i. 503:

ποταμοὶ κελάδοντες
αὐτῆσιν νύμφησι καὶ ἔρπετὰ πάντ' ἐγένοντο.

(Cf. Fritzsche, lat. ed.)

19. ἀπολήγοντ' (ἀπολήγουσι): for elision cf. Pind. N. iii. 7; Scolion of Hybrias τοὶ δὲ μὴ ταλμῶντ' ἔχειν δόρυ καὶ ξίφος. ο is counted long before the liquid λ: cf. xxi. 4, note.

21. δῶν τ' ἀνὰ μέσσον, 'and faintly shows the crib between the Asses showing that it is fair sailing.' The constellation, which is only visible in very clear weather, is thus described by Aratus (89a):

Σκέπτεο καὶ φάττην ἥ μὲν τ' ὀλίγη εὐκεία
ἀχλύϊ βορραίῃ ὑπὸ Καρκίνῃ ἡγηλάζει
ἀμφὶ δὲ μιν δύο λεπτὰ φαινόμενοι φορέονται
ἀστέρες
εἰς μὲν πᾶρ Βορέας νότον δ' ἐπιέκλειται ἄλλος
καὶ τοὶ μὲν καλέονται Ὀνοι μέσση δὲ τε Φάττη.

ἀνὰ μέσσον: cf. xiv. 9; with genit. Hesiod, *Scut.* 209 ἀμ μέσον αὐτοῦ.

22. τὰ πρὸς πλόον. The use of article with adverb equivalent = a noun is not Homeric. First in Hesiod, *Erg.* 364, 365 τὸ θύρηφιν: Monro, *H. G.* § 264. For πρὸς cf. Isocr. 45 ε τῶν πρὸς τὸν πόλεμον.

25. πρῶτον belongs to both substantives; cf. x. 35, note; A. *Pal.* vii. 31 κόμον καὶ πάσης κοίρανε παννυχίδος.

27. ἄρα marks the transition to the main narrative; cf. xviii. 7. In xxiv. 50 it is resumptive; xxiv. 46 it marks a further detail in the narrative (cf. xxii. 12). Cf. xviii. 1, note.

29. Βέβρυκας: a tribe on the coastland of Bithynia. In Ap. Rhod. loc. cit. the Bebrycians are placed on the Propontis, and the adventure takes place before the passing of the Symplegades.

33. πυρεῖα, 'firesticks'; Lucian, *V. H.* i. 32 αὐτοὶ δὲ τὰ πυρεῖα συντρίψαντες καὶ ἀνακαύσαντες δειπνον ἐποιούμεθα.

34. ὁ τ' οἰνωπός: cf. vi. 1; xv. 58, note; xxii. 140.

35. ἐρημάζεσκον, 'were left alone.'

37. λισσάς: a feminine form of λισσός, 'smooth.' These feminines are formed in great numbers by Alexandrian and later writers: *ρωγάς* (Theocr. xxiv. 95); *ἐρημάς* (Nonnus); *λυσσάς*, *ἀγμάς* (Aratus); *λεπράς* (Theocr. i. 40); *πενθάς* (*Epiq.*

Bion.) ; θαλυσιός (vii. 31) ; ἱρημάς (Manetho) ; φωλάς (i. 115) ; λιμνάς (v. 17), &c. See Rutherford (Babrius), p. 82.

39. λάλλαι, 'pebbles.'

ἰνδάλλοντο, 'were like.'

40. ἐκ βυθοῦ not ἐν βυθῷ because the pebbles gleam from the bottom of the pool; cf. the description of Arethusa in Lucian, *Dial. Marin.* 3 διανγῆς τέ ἐστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ ὕδωρ ἐπιπρέπει ταῖς ψήφισιν ὅλον ὑπὲρ αὐτῶν φαινόμενον ἀργυροειδές.

44. ἐνδιάσσκε, 'dwelt beneath the open sky.' The description of the place and of Amycus is modelled on *Odys.* ix. 184 sqq. :

περὶ δ' αὐλῇ
 ὑψηλὴ δέδμητο κατωρυχέσσι λίθοισι
 μακρῆσιν τε πίτυσιν ἰδὲ δρυσὶν ὑψικόμοισιν.
 ἐνθα δ' ἀνὴρ ἐνίανυ πελώριος, ὅς ῥά τε μῆλα
 οἶος ποιμαίνεσκεν ἀπόπροθεν . . .
 καὶ γὰρ θαῦμ' ἐτέτυκτο πελώριον, οὐδὲ ἐΐκει
 ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ βίῳ ἔλθεντι.

49. πέτροι δλοῖτροχοι, 'rounded stones.' Theocritus uses the Attic form for the Homeric δλοῖτροχοι (deriv. from root τολύ, 'to roll'; see Vaniček, vol. ii. p. 916); cf. the description of a statue of an athlete, *A. Pal.* ii. 235 :

ἀμφὶ δὲ πυκνοῖς
 μυῖωνες μελέεσσιν ἀνοιδάινοντο ταθέντες
 τρηχαλέοι δοιοὶ δὲ συνισταμέναν παλαμῶν
 εὐρέες ἐσφῆκοντο βραχίονες ἥτε πέτραι
 καὶ παχὺς ἀλκήντι τένων ἐπανίστατο νῶτα,
 αὐχένος εὐγνάμπτου περὶ πλατὺν αὐλὸν ἀνέριπν.

And for general sense cf. Tennyson's description of the sleeping Geraint.

52. ἄκρων . . . ποδεῶνων, 'a lion skin suspended by the claws.' For ἐκ cf. Bion, v. 2 ἐκ χειρὸς ἄγουσα: more usually of the object on which a thing is hung, ἐκ τῶν δένδρων τινὲς ἀπήγγοντο, Thucyd. iii. 81. 2.

55. χαίρω πῶς: cf. Aesch. *Agam.* 538 :

X. κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ.
 K. χαίρω.

Soph. *O. T.* 596 νῦν πᾶσι χαίρω = 'now I bid hail by all.'

μή: generic; any men whom I have not seen before.

56. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων: cf. Lysias, x. 23 βελτίων καὶ ἐξ βελτίονων: Arist. *Frogs* 731 πονηροῖς καὶ πονηρῶν.

φάθι λεύσσειν, 'deem not that you see'; much more emphatic than the simple negation οὐ λεύσσεις. So Soph. *Elect.* 9 φάσκειν Μυκήνας τὰς πολυχρύσους δρᾶν.

59. τῆς σῆς . . . ἐπιβαίνω: sc. χώρας: cf. v. 61; 'I do not trespass on your land,' i.e. the interference is not of my seeking, and if you choose to obtrude you must take me as you find me.

60. ἔλθοις: in answer to οὐκ ἐπιβαίνω. The optative expresses a wish: 'Come; and tasting my hospitality return.'

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61. τὰ τ' ἐξ ἐμεῦ: properly 'what should proceed from me.' But little more than ἐγώ; cf. iii. 27; Isocr. 39 εἰ δὲ τὰ παρ' ὑμῶν ὑπρέττηται: Soph. O. C. 1628 πάλαί δὲ τὰπὸ σοῦ βραδύνεται: Arist. Thest. 1170 τὰ μὲν παρ' ἡμῶν ἴσθι σοι πεπεισμένα.

ἐν ἐτοίμῳ = ἐτοίμα: cf. xxii. 212; Antiphon, cxxx. 4 τὰ ἐν ἀδήλῳ ὄντα: Thucyd. ii. 53 ἐν ὁμοίῳ: Eurip. Hec. 806 τοῦτ' οὖν ἐν ἀσχαρῇ θέμενος. So in Latin, Livy, iii. 65 'in difficili' = 'difficile'; cf. xxii. 148, note.

63. τέρσει. The sense requires a present, so we should recognize here an active form of the Homeric *τέρσεται*: Hesych. has *τέρσει* 'ξηραίνει': Liddell and Scott treat *τέρσει* as a future, but without just ground. The sense is 'you shall know of that if you are parched with thirst' (Hartung).

65-67. Reiske's assignment of these lines to Amycus and Polydeuces in turn leaves *δμματα δ' ὀρθός* inexplicable and without grammatical connexion.

πυγμάχος refers to the stand up boxing; *ποσοὶ θενών* to the scrimmage of the Pancratium of which Philostratus writes—*Imag.* ii. 6—δεῖ δὲ αὐτοῖς καὶ τέχνης εἰς τὸ ἄλλους ἀγχεῖν· οἱ δὲ αὐτοὶ καὶ σφυρῶ προσπαλαίουσι καὶ τὴν χεῖρα στρεβλοῦσι προσόντος τοῦ παίειν καὶ ἐνάλλεσθαι· τουτὶ γὰρ τοῦ παγκρατιάζειν ἔργα πλὴν τοῦ δάκνειν καὶ ὀρύττειν, and *ibidem* δεῖ γὰρ ὑπτασμών . . . καὶ συμ-πλοκῶν. Now *δμματα δ' ὀρθός* cannot refer to this, but obviously suits boxing (*πυγμάχος*). *δμμασιν ὀρθοῖς* (Paley) is useless; *ἀμματα δ' ὀρθά* (Juntine) requires *ἦ* and not *δέ*, and has no construction; Hartung's *ἀμμασι δ' ἄρθρα* makes an exceedingly harsh 'zeugma'; *θενών* is not applicable to the second clause, and *ἀμμασι* and *ποσοὶ* can hardly be made coordinate. I do not understand Kynaston's note; 'there is possibly some reference to "gouging."' Philostratus—as quoted above—says expressly that this was barred. I therefore give *δμματα δ' ὀρθός* and the following line to Amycus and read γ' for δ'. The dialogue then runs:

Amyc. Put up your hands, man against man.

Polyd. Boxing or tripping?

Amyc. Nay, eye to eye. Lay yourself out, and do not spare your tricks.

μὴ φείδεο: cf. Pind. Isth. vi. 50 σφετέρως δ' οὐ φείσατο χερσὶν βαρυφθόγγιο νευρᾷς.

χεῖρας ἀειρον: cf. *Odys.* xviii. 89; *Ap. Rhod.* ii. 14 πρὶν χεῖρессιν ἐμῇσι ἐὰς ἀνὰ χεῖρας ἀείρας.

σφετέρης: cf. x. 2, note.

69. οὐ γυννὺς ἔών, κ.τ.λ., 'no weakling is he, and shall be called "The Boxer."' On the reading see Hiller, *Beiträge*, p. 54.

ὁ πύκτης. For the article with the predicate cf. Aeschin. i. 131 ὁ Βάταλος προσαγορεύεται: *Id.* ii. 167 τὸν καλὸν στρατιώτην ἐμὲ ἀνόμασαν.

71. σὸς μὲν ἐγώ: sc. κεκλήσομαι αἷκε κρατήσης. For ellipse cf. xv. 144.

72. κυδοιμοί, 'fights' (Liddell and Scott). If this is right we have here an example of that exaggeration in the use of words which becomes frequent in a declining state of language, e.g. in Oppian, μέλη ἡλίβαρα for μεγάλα, v. 66; χάος for σκότος,

v. 52. εὔριπος = 'cistern,' Babrius, 120 (cf. Rutherford, *ad loc.* and p. 1x of his introduction). But we ought probably to keep to the old meaning = 'battle-cry' here (? 'cock-a-whoop'). For the sense cf. Ar. *Birds* 70 θε. ὄρνις ἐγῶγε δοῦλος. Ev. ἡττήθησιν τὸν ἀλεκτρυόνα; The beaten bird was called δοῦλος.

74. μαχεσσαίμεσθα: cf. xvi. 67, note.

77. ἀέ: apparently with κομῶντες: cf. ii. 137; vii. 33; xiii. 56; xvii. 107, where words are similarly displaced.

80. ἐκαρτύναντο, 'bound themselves about' or 'had got themselves bound,' since this was the office of the squires; cf. *Odys.* xviii. 76 δρηστήρες ἄγον ζώσαντες ἀνάγκη: Ap. Rhod. ii. 62; *Iliad* xxiii. 681.

82. σύναγον must be taken intransitively (*vid.* Liddell and Scott); contrast *Odys.* xviii. 89 ἐς μέσσον δ' ἀναγον· τῷ δ' ἄμφω χεῖρας ἀνέσχον. Wakefield reads πνέοντας, but this makes σφίσι in l. 83 very obscure.

φόνον . . . πνέοντες: cf. xxv. 137; Quint. Smyrn. xi. 10 δλοὸν πνέιουσιν δλεθρον.

84. λάβοι, 'which should get'; delib. optative, Ap. Rhod. i. 1154:

ἐνθ' ἔρις ἄνδρα ἕκαστον ἀριστήαν ὀρύθυνεν,
ὅστις ἀπολήξει πανύστατος.

90. πολὺς δ' ἐπέκειτο, 'lunged heavily, head down.'

πολὺς: Aesch. *Choeph.* 36 φόβος βαρὺς πίπνων, &c.

92. θαρσύνεσκον: Quint. Smyrn. imitates the passage (iv. 339):

μέγα δ' ἵαχον ἐνθα καὶ ἐνθα
λαοὶ ἐποτρύνοντες ἐρισθενέων μένος ἀνδρῶν
μῦραι ἐν αἵματι χεῖρας.

94. Τυνυῶ: see *Odys.* xi. 577.

96. ἀμφοτέρησιν: cf. vii. 157. Note the quick dactylic character of these lines, and contrast the slow movement of l. 98.

98. ἔστη: sc. Amycus.

πληγαῖς μεθύων: cf. *Odys.* xviii. 240:

Ἴρος . . .
ῆσται νευστάζων κεφαλῇ, μεθύοντι ἐοικώς,
οὐδ' ὀρθὸς στήναι δύναται ποσίν.

99. κελάδηνσαν, 'shouted in applause,' *Iliad* xxiii. 869.

100. ἔλκεα λυγρά: Homeric; *Iliad* xix. 49.

102. ἐτώσια . . . προδακνύς, 'with feint blows'; cf. Verg. *Aen.*

v. 376.

104. ἤλασε: intrans. 'drave with his fist'; cf. Ap. Rhod.

ii. 108:

τοῦ δ' ἄσπον ἰόντος
δεξιτερῇ σκαυῆς ὑπὲρ ὀφρύος ἤλασε χεῖρ.

Quint. Smyrn. iv. 358:

τὸν δ' ἄρα Θησέος υἱὸς ἐϋφρονέαν ἐν ἀέθλῳ
πολλάκις ἐς κενεὸν κρατερὰς χεῖρας ἰθύνεσθαι
θῆκε· καὶ ἰδρῆσι διατμήξας ἐκάτερθε
χεῖρας, ἐς ὀφρύα τύψεν ἐπάλμενος ἄχρις ἰκίσθαι
δάτειον.

107. ὀρθωθέντος: gen. absol. with subj. unexpressed; cf. xiv. 18; Soph. O. T. 629 οὔτοι κακῶς γ' ἄρχοντες.

109. ἔξω . . . αὐχένος, 'aimed blows at his breast and outside his neck.' Theocritus probably means the same as Homer, *Odys.* xviii. 96 ὃ δ' αὐχέν' ἔλασσεν ὑπ' οὔατος: Ahrens reads *ἔξω* (*ἔξω* Meineke) αὐχένα τ', but this is unnecessary, and is unsportsmanlike, not to be justified by Eurip. *Iph. Taur.* 1370:

καὶ κῶλ' ἀπ' ἁμφοῖν . . .
ἐς πλευρὰ καὶ πρὸς ἦπαρ ἡκοντίζετο.

(C. Hartung καὶ ἔξω αὐχένος—a physical impossibility.)

110. ἀακίει: Homeric; *Iliad* ii. 264.

112. σάρκες δ' αἱ μὲν: 'haec scriptura defendi posse ita videtur ut σάρκες δέ de utroque dictum esse statuamus, i.e. de Amyce et Polluce, atque ut postea poeta oratione translata a re statim ad ipsam personam utrumque distinxisse cogitetur per αἱ μὲν δ' αἱ (Ameis). The construction proceeds irregularly. We should normally have αἱ δέ instead of δ' αἱ.

ἐκ μεγάλου: cf. xxix. 24; Isocr. 16 D πόλιν μεγάλην ἐκ συμπαῶς ποιῆσαι.

113. ὀλίγος: cf. i. 47.

πάσσονα: cf. *Odys.* vi. 230:

τὸν μὲν Ἀθηναίη θῆκεν . . .
μειζονά τ' εἰσιδέειν καὶ πάσσονα.

114. ἀπτομένου . . . πόνου, 'in the grip of the fight.' A novel expression, but not unlike νόσος ἦπται μου, Soph. *Trach.* 1009. This alone has an MSS. authority. ἀπτόμενος, which many read, would only be admissible if Amycus and Pollux fought in regular rounds, so that ἀπτόμενος πόνου would mean 'engaging in the fight again' (αὔψαμένου, conj. Meineke).

καὶ χροαὴ ἀμείνων (see Hiller, *Beiträge*, p. 45), 'better in colour too.' ἀμείνω, which Toup conjectured and most editors read, is less appropriate. It is not the limbs but the general aspect which is described. In the sportsman's phrase Pollux 'comes up smiling.'

116, 117. οἶσθα ἐγώ: cf. 7, 8, &c.: Index, s.v. Hiatus. The Muse (θεά) is invoked here at the crisis of the story; cf. Bacchyl. xv. 47 Μεῦσα, τίς πρῶτος λόγων ἄρχεν δικάων; The poet is the mouthpiece of the Muses uttering what they will; cf. Callim. iii. 186 εἰπὲ θεὰ σὺ μὲν ἄμμιν ἐγὼ δ' ἑτέροισιν αἰεῖω: Ap. Rhod. iv. 1379 Μουσάων ὁδε μῦθος ἐγὼ δ' ὑπακουὸς αἰεῖω Πιερίδων.

ἑτέρον, 'the mouthpiece of others,' i.e. of the Muses; see Hiller's note.

ὡς ἐθέλεις καὶ δῆπως (Hiller, *Beiträge*, p. 52); cf. *Iliad* xiv. 337; *Odys.* xviii. 113 ὅττι μάλιστ' ἐθέλεις καὶ τοι φίλον ἐπλετο θυμῷ.

120. προβολῆς. Liddell and Scott translate this word 'a lunge,' but when used in connexion with fighting it seems always to mean the 'guard position' (ἐν προβολῇ θεμένα ξίφος, A. Pal. vii. 433, &c.); cf. 'in procinctu' (Quintil. xii. 9. 21 'oratorem armatum semper et velut in procinctu stantem').

Tr. 'Amycus seized Polydeuces' left with his left swerving sideways from his guard, and attacking with the other hand swung round his broad forearm from his right side; . . . but Polydeuces ducked his head, and struck straight from the shoulder': i.e. Amycus tried to hold down Polydeuces' guard arm and to deliver a side blow by swinging his arm round from his side on to his opponent's head. *πλατὺ γυῖον* is not the fist, but the whole forearm girt with the cestus. The Greeks used this swinging blow much more than the modern prize-fighter. Hence l. 45 Amycus is represented with his ears battered (see Badminton volume on *Boxing*, Introd.). For *ἐτέρῃ* Kiessling conjectures *ἐτέρην*, perhaps rightly.

ἀπὸ λαγόνος. Ahrens' conjecture *ἐπὶ λαγόνας*, like Amycus' blow, is rendered futile by the fact that Pollux ducked his head.

124. ὤμῳ, 'straight from the shoulder,' lit. with the weight of his shoulder; cf. xxv. 147.

126. λαῖῃ (so Π). Amycus had released his hold on Polydeuces' left when met with the blow in the face.

πυκνοί: *Odys.* xii. 92.

128. ἐπὶ γαίῃ: *Odys.* xviii. 92.

ἀλλοφρονέων: *Iliad* xxiii. 698.

131. Apollonius makes Polydeuces kill Amycus, but *vid.* Schol. Apoll. ii. 98 *Ἐπίχαρμος δὲ καὶ Πείσανδρος φασὶν ὅτι ἔδησεν αὐτὸν ὁ Πολυδεύκης*.

133. δὲν πατέρα. Amycus was son of Poseidon and the nymph Melie, Ap. Rhod. ii. 2.

134. ξείνοισι: Ap. Rhod. ii. 5:

ἐπὶ ξείνοισιν ἀεικέα θεσμὸν ἔθηκεν
μήτιν' ἀποστείχειν πρὶν περὶσσεύσθαι ἑοῖο
πυγμαχίης.

135. Theocritus now passes to the second part of the poem—the exploits of Castor. This has no connexion with the preceding save community of actors. In the Epic—the Cypria—Castor was killed by Idas, Lynceus and Idas by Polydeuces (Proclus, *Chrestom.* i). In Theocritus Lynceus is killed by Castor; Idas comes to his brother's assistance but is slain by the lightning of Zeus; Polydeuces takes no part in the fight. In Pindar (*Nem.* x) Castor is surprised by Lynceus stealing the cattle of Aphareus and is mortally wounded; Polydeuces slays Lynceus; Idas is killed by the thunderbolt. The detail that the sons of Aphareus were betrothed to the daughters of Leucippus and that the Dioscuri robbed them of their brides seems to be first found in Theocritus (see Legrand, *Étude*, p. 91), but is repeated by Ovid (*Fasti*, v. 699): *vid.* note on ix. 36.

140. δ' καρτερός: cf. xv. 48.

μελλογάμοι, 'soon to be bridegrooms.'

141. τύμβον: cf. Pind. *N.* x. 124 *ἦλθε Λήδας παῖς διώκων τοὶ δ' ἄντα στάθεν τύμβῳ σχεδὸν πατρῷῳ*.

142. ἐπ' ἀλλήλοισιν ὄρουσαν: Homeric ending; *Iliad* xiv. 461.

107. ὀρθωθέντος: gen. absol. with subj. unexpressed; cf. xiv. 18; Soph. *O. T.* 629 οὗτοι κακῶς γ' ἀρχοντος.

109. ἔξω . . . αὐχένος, 'aimed blows at his breast and outside his neck.' Theocritus probably means the same as Homer, *Odys.* xviii. 96 ὃ δ' αὐχέν' ἔλασσεν ὑπ' οὐατος: Ahrens reads ἱξὺν (ἱξία Meineke) αὐχένα τ', but this is unnecessary, and is unsportsmanlike, not to be justified by Eurip. *Iph. Taur.* 1370:

καὶ κῶλ' ἀπ' ἄμφοιν . . .
εἰς πλευρὰ καὶ πρὸς ἦπαρ ἡκοντίζετο.

(C. Hartung καὶ ἄξονα αὐχένος—a physical impossibility.)

110. ἀεκέσι: Homeric; *Iliad* ii. 264.

112. σάρκες δ' αὖ μὲν: 'haec scriptura defendi posse ita videtur ut σάρκες δέ de utroque dictum esse statuamus, i.e. de Amyce et Polluce, atque ut postea poeta oratione translata a re statim ad ipsam personam utrumque distinxisse cogitetur per αὖ μὲν δ' αὖ (Ameis). The construction proceeds irregularly. We should normally have αὖ δέ instead of δ' δέ.

ἐκ μεγάλου: cf. xxix. 24; Isocr. 16 D πόλιν μεγάλην ἐκ μικρᾶς ποιῆσαι.

113. ὀλίγος: cf. i. 47.

πάσσονα: cf. *Odys.* vi. 230:

τὸν μὲν Ἀθηναίη θῆκεν . . .
μειζονά τ' εἰσιδέειν καὶ πάσσονα.

114. ἀπτομένου . . . πόνου, 'in the grip of the fight.' A novel expression, but not unlike νόσος ἤπται μου, Soph. *Trach.* 1009. This alone has an MSS. authority. ἀπτόμενος, which many read, would only be admissible if Amycus and Pollux fought in regular rounds, so that ἀπτόμενος πόνου would mean 'engaging in the fight again' (αἰξαμένου, conj. Meineke).

καὶ χροῖ ἁμείνων (see Hiller, *Beiträge*, p. 45), 'better in colour too.' ἁμείνω, which Toup conjectured and most editors read, is less appropriate. It is not the limbs but the general aspect which is described. In the sportsman's phrase Pollux 'comes up smiling.'

116, 117. οἶσθα ἐγώ: cf. 7, 8, &c.: Index, s.v. Hiatus. The Muse (θεά) is invoked here at the crisis of the story; cf. Bacchyl. xv. 47 Μῦσα, τίς πρῶτος λόγων ἀρχεν δικαίαν; The poet is the mouthpiece of the Muses uttering what they will; cf. Callim. iii. 186 εἰπὲ θεὰ σὺ μὲν ἄμμιν· ἐγὼ δ' ἑτέροιςιν αἰέσω: Ap. Rhod. iv. 1379 Μουσάων ὅδε μῦθος· ἐγὼ δ' ὑπακούδς αἰδέω Περὶδαν.

ἑτέρων, 'the mouthpiece of others,' i.e. of the Muses; see Hiller's note.

ὣς ἐθέλεις καὶ ὄππως (Hiller, *Beiträge*, p. 52); cf. *Iliad* xiv. 337; *Odys.* xviii. 113 ὅττι μάλιστ' ἐθέλεις καὶ τοι φίλον ἐπλετο θυμῷ.

120. προβολῆς. Liddell and Scott translate this word 'a lunge,' but when used in connexion with fighting it seems always to mean the 'guard position' (ἐν προβολῇ θεμένα ξίφος, A. Pal. vii. 433, &c.); cf. 'in procinctu' (Quintil. xii. 9. 21 'oratore armatum semper et velut in procinctu stantem').

Tr. 'Amycus seized Polydeuces' left with his left swerving sideways from his guard, and attacking with the other hand swung round his broad forearm from his right side; . . . but Polydeuces ducked his head, and struck straight from the shoulder': i.e. Amycus tried to hold down Polydeuces' guard arm and to deliver a side blow by swinging his arm round from his side on to his opponent's head. *πλατὺ γυῖον* is not the fist, but the whole forearm girt with the cestus. The Greeks used this swinging blow much more than the modern prize-fighter. Hence l. 45 Amycus is represented with his ears battered (see Badminton volume on *Boxing*, Introd.). For *ἐτέρῃ* Kiessling conjectures *ἐτέρῃν*, perhaps rightly.

ἀπὸ λαγόνος. Ahrens' conjecture *ἐπὶ λαγόνας*, like Amycus' blow, is rendered futile by the fact that Pollux ducked his head.

124. *ὤμῳ*, 'straight from the shoulder,' lit. with the weight of his shoulder; cf. xxv. 147.

126. *λαίῃ* (so Π). Amycus had released his hold on Polydeuces' left when met with the blow in the face.

πυκνοί: *Odys.* xii. 92.

128. *ἐπὶ γαίῃ*: *Odys.* xviii. 92.

ἀλλοφρονέων: *Iliad* xxiii. 698.

131. Apollonius makes Polydeuces kill Amycus, but *vid.* Schol. Apoll. ii. 98 *Ἐπίχαρμος δὲ καὶ Πείσανδρος φασὶν ὅτι ἔθυσεν αὐτὸν ὁ Πολυδεύκης*.

133. *ὃν πατέρα*. Amycus was son of Poseidon and the nymph Melie, *Ap. Rhod.* ii. 2.

134. *ξείνοισι*: *Ap. Rhod.* ii. 5:

*ἐπὶ ξείνοισιν δεικέα θεσμὸν ἔθηκεν
μήτιν' ἀποστείχειν πρὶν πειρήσασθαι ἑοῖο
πυγμαχίης.*

135. Theocritus now passes to the second part of the poem—the exploits of Castor. This has no connexion with the preceding save community of actors. In the Epic—the Cypria—Castor was killed by Idas, Lynceus and Idas by Polydeuces (*Proclus, Chrestom.* i). In Theocritus Lynceus is killed by Castor; Idas comes to his brother's assistance but is slain by the lightning of Zeus; Polydeuces takes no part in the fight. In Pindar (*Nem.* x) Castor is surprised by Lynceus stealing the cattle of Aphareus and is mortally wounded; Polydeuces slays Lynceus; Idas is killed by the thunderbolt. The detail that the sons of Aphareus were betrothed to the daughters of Leucippus and that the Dioscuri robbed them of their brides seems to be first found in Theocritus (see Legrand, *Étude*, p. 91), but is repeated by Ovid (*Fasti*, v. 699): *vid.* note on iv. 150.

140. *ὁ καρτερός*: cf. xv. 48.

μελλογάμω, 'soon to be bridegrooms.'

141. *τύμβον*: cf. Pind. *N.* x. 124 *ἦλθε Λήδας παῖς δῶκ' αὖ τοι δ' ἔπειτα στάθεν τύμβῳ σχεδὸν πατρῶν.*

142. *ἐπ' ἀλλήλοισιν δρῶσαν*: Homeric ending; *Iliad* xiv. 441.

145. ἐπὶ νύμφαις . . . χαλεποί; 'why are ye sternly set to gain another's bride?'

ἐπὶ: cf. i. 49.

148. ἐν ὄρκῳ = ὄρκιος: cf. Lucian, *Tox.* 22 ἐν παιδιᾷ τὸ πρᾶγμα ἐποιῶντο: Evenus, i. 2 οὐκέτι τοῦτ' ἐν ἔθει. Cf. Thucyd. ii. 64; Hypereides, *Eucl.* xxxvi. 25 ἐὰν τὰ γεγονότα ἐν ἀδικήματι ψηφίσῃσθε εἶναι. So probably the difficult phrase, Eurip. *Bacchae* 860:

Διώνυσον ὃς πέφυκεν ἐν τέλει θεὸς
δεινύτατος ἀνθρώποισι δ' ἡπιώτατος.

(ἐν τέλει = τέλειος.)

150. Meineke, Ahrens, and Ziegler reject the line altogether, regarding it as a weak supplement to δάροις in l. 151 (βουσί dat. instr. with παρετρέψασθε); hardly necessary. The circumstances of the story as given here seem to be—the Dioscuri had made an expedition into Arcadia with Idas and Lynceus; a quarrel arising over the division of the loot the Dioscuri seized the portion which belonged to the sons of Aphareus, and offered it to Leucippus, who in return gave them his daughters previously espoused to Idas and Lynceus (Renier). According to the common version the Dioscuri were already married to the daughters of Leucippus, and being taunted by their cousins for giving no dowry stole the cattle of Aphareus and made a present of it to Leucippus (Schol. *Lycophr.* 548).

156. πολλή, 'large'; cf. Plato, *Phaedo* 78 a; Charito, γ. vi. 2 πολλή γὰρ ἡ Ἀσία.

159. τοκέσσιν. Theocritus uses the Epic and Ionic forms of nouns in -εὺς indifferently; cf. ἀριστέες, xviii. 17; ἰππῆεςσι, xxiv. 128; Δωριέεςσι, xv. 93; βασιλῆες, xvii. 74, &c.

ὑπό, 'under the dominion of'; *Odys.* vii. 68 ὄσσαι νῦν γε γυναικες ὑπ' ἀνδράσιν οἶκον ἔχουσι: Ap. Rhod. i. 270 ὑπὸ μητρὶνῃ βίοντον βαρὺν ἠγῆλάζει.

164. ἀνωθεν: cf. vii. 5.

165. πρὸς τέλος ἔλθειν, 'to come to completion'; Megara, 99 ἀφίκετο πρὸς τέλος ἔργου.

167. ἴσκον, 'I said.' This verb (ἴσκω, shortened form of εἴσκω) is among the many which the Alexandrian poets used in a new sense. In Homer it means 'to make like' (e.g. *Odys.* iv. 279), or 'to conjecture.' In Ap. Rhod. frequently = 'he said,' after reporting a speech; e.g. ii. 240 ἴσκειν Ἀγηνόριδης. 'So spake Ag.' Homer, *Odys.* xxii. 31 probably = 'surmised.' See Buttmann, *Lexil.* p. 276 sqq.

168. ᾤχετο . . . πνοιῇ ἔχουσ': cf. ii. 7, note; *Odys.* viii. 408:

ἔπος δ' εἰ πέρ τι βέβακται
δεινὸν ἄφαρ τὸ φέροιεν ἀναρπάσσαι ἄελλαι.

Statius, *Achill.* i. 285 'irrita ventosae rapiebant verba procellae'; Quint. Smyrn. xiv. 381:

εὐχολαί δ' ἀνέμοισι μίγην καὶ ἀπόπροι νηῶν
μαυιδίως νεφέεσσι καὶ ἡέρι συμφορέοντο.

170. ἐκ πατρός, 'on our father's side.' Aphareus and Tyndareus were brothers.

172. νεῖκος . . . ὁμοῖον: *Iliad* iv. 444.

ἔγχεα λούσαι, 'to bathe our spears in blood'; cf. Simonides, 143 τόξα . . . Περσῶν αἵματι λουσάμενα: Callim. iv. 95 ταχινός σε κινήσομαι αἵματι λούσαν τόξον ἐμόν.

173. δῆμαιος ἑμός, 'my kinsman.' Nothing is gained by the conjecture ἐός.

178. ἄλλοι: the survivors of the fight.

181. θεός . . . θήσιν: Homeric; *Iliad* iv. 363 τὰ δὲ πάντα θεοὶ μεταμόνια θείων.

183. ἐς μίσσον: cf. v. 83.

184. ὑπ' ἀσπίδος ἀντυγα: cf. Quint. Smyrn. i. 158 δοιοὺς εἴλετ' ἄκοντας ὑπ' ἀσπίδα. The shield is held to guard the body, while the spear shows under its edge.

187. πόνον εἶχον: cf. vii. 139.

εἰ ποῦ τι: cf. Hesiod, *Scut.* 334:

ἐνθα κε γυμνωθέντα σάκευς ὑπὸ δαιδαλίοιο
ὀφθαλμοῖσιν ἴδῃς, ἐνθ' οὐτάμεν.

Theocritus may have had in mind the spirited account of the duel in Eurip. *Phoen.* 1356 foll.; cf. *id.* 1382:

ἦσσαν δὲ λόγχαίς· ἄλλ' ὑφίζανον κύκλοις
ὅπως σίδηρος ἐξολισθάνοι μάτην·
εἰ δ' ὁμῇ ὑπερσχὼν ἵππος ἄτερος μάθοι
λόγχην ἐνώμα στόματι, προφθῆναι θέλων.

190. ἐνί. For *ι* lengthened in this position cf. *Iliad* x. 254.

191. ἄορ. The singular should be retained against the conjectured ἄορ' (Musurus); cf. vi. 2, note.

192. ἐρωή: the same ending, *Iliad* xvii. 761.

194. ἀκριβῆς ὄμμασι: Ap. Rhod. i. 153:

Λυγκεὺς δὲ καὶ ὀξυτάτοις ἐκέκαστο
ὄμμασιν εἰ ἐτέον γε πέλει κλέος ἀνέρα κείνον
ρηιδίως καὶ νέρθε κατὰ χθονὸς ἀγάζεσθαι.

195. φοίνικα δ' ὄσον, 'the point touched but the crimson crest.'

ὄσον, 'just,' a developed meaning of the word. Originally it is used with words expressing distance or amount in a strictly comparative sense; cf. Arist. *Thest.* 746:

M. πόσ' ἔτη δὲ γέγονε; τρεῖς χῶας ἢ τέτταρας;

X. σχεδὸν τοσούτον χῶσον ἐκ Διονυσίων.

('as much as from the D. to now'); *Iliad* ix. 354 ἄλλ' ὄσον ἐς Σκαῖδας τε πύλας καὶ φηγὸν ἕκασαν ('as far as to the Scaean gates,' i.e. and no further): cf. Arist. *Vesprae* 213 τί οὐκ ἀπεκοιμήθημεν ὄσον ὄσον στίλβην; ('just, just a wink'). So here. From this it acquires the meaning of 'as much and no more,' 'just,' and is used with less definite expression: Theocr. xxv. 73; Ap. Rhod. iv. 1269:

οἴδοι δ' ἄλμῃ
ἄπλοος εἰλεῖται γαίης ὑπερ ὄσσον ἔχουσα

('just covering the land'). So finally *ὅσον οὐ* (= 'all but,' 'just not'); *ὅσον ἤδη*, Polyb. ii. 4. 4. Contrast the use noted in L. 45.

196, 197. *τοῦ μὲν*. Construe *τοῦ μὲν ἐπὶ σκαυὸν γόνυ φάσσαν* *φέροντος ἀκρὴν χεῖρα ἐκόλουσεν*.

199. *τόθι*, 'where'; Pindar and Alexandrian, not Homer (*τόθι τε*, Mimnermus, xi. 5). Pindar has *τόσσον* as relative (*N.* iv. 8). The Alexandrians use the *τ*-forms freely: *τόσσον*, *τόφρα*, *τόθεν*, Callim.; *τίως*, Ap. Rhod.; *τότε*, Nicander, *Alex.* 608 (*al. ὅτε*).

201. *ὥστε*: Pind. *N.* x. 131 *ἐφορμαθεὶς δ' ἄρ' ἀκοντι θοῶ ἤλασε* *Λαγκίος ἐν πλευραῖσι χαλεόν*: cf. *Iliad* v. 80.

204. *βαρὺς* . . . *ὑπνος*: Vergil, *Aen.* x. 745 'olli dura quies oculos et ferreus urget sompnus'; *Iliad* v. 82:

*τὸν δὲ κατ' ὄσσε
ἔλλαβε πορφύρεος θάνατος.*

205. *τὸν ἄλλον* (= *τὸν ἕτερον*, cf. vii. 36): Idas. *Laocoossa* is the mother of Idas and Lynceus.

207. *στήλην* . . . *ἀναρρήξας*: Pind. *N.* x. 125:

*ἔσθην ἀρπύξαντες ἀγαλμ' Ἀῖδα, ξεστὸν πέτρων,
ἔμβαλον στήρην Πολυδεύκεος.*

211. *κεραυνῶ*: Pind. *loc. cit.* 132:

*Ζεὺς δ' ἐπ' Ἴδα πυρφόρον πλᾶ-
ξε πολέοντα κεραυνόν.
ἅμα δ' ἐκαίοντ' ἐρή-
μοι χαλεπὰ δ' ἔρις ἀνθρώποις ὀμλεῖν κρεσσόνων.*

212. *ἐν ἑλαφρῶ*: cf. v. 61, note.

214. *χαίρετε*: cf. xv. *ad fin.*; xvii. *ad fin.* Theocritus expands somewhat the formal ending to the old Homeric hymns, adding a more elaborate epilogue.

215. *δέ τε*: cf. i. 83.

πέμποιτε: cf. v. 124.

220. *πύργον ἀντήs*, 'a pillar against the onset.' For the genitive cf. Soph. *O. T.* 1200 *θανάτων πύργος ἀνέστα*: Eurip. *Medea* 1322 *ἔρυμα πολεμίας χερῶs*: Pindar, *Ol.* ii. 146, calls Hector *Τρῳάs ἀμαχὸν κίονα*.

222. *οἶκος ὑπάρχει*, 'as my store supplies' (*ὥs*, cf. *Odys.* xii. 344). Gercke (*Rh. Mus.* 43) would read *αἶμος*: cf. Bacchyl. v. 31:

*ἔμοι μυρία παντῇ κέλευθος
ὑμετέραν ἀρετὰν ὑμνεῖν.*

Id. xix. 1 *πάρεστι μυρία κέλευθος ἀμβροσίαν μελέων.*

XXIII.

On authorship see *Introd.* § 2. It is difficult to understand how any critic could attribute this, worst of all poems, to Theocritus. Like xix, xx, xxi, it is preserved only in the Φ group of MSS., and the text is exceedingly corrupt.

1. πολύφιλος, 'love-sick.' φίλτρον in late poets = love; Moschus, vii. 8 ποταμὸν διὰ φίλτρον ἔρωις ἐδίδαξε κολυμβῆν.

2. οὐκίθ' ὁμοίω. The force of οὐκίτι is 'up to a certain point he was good, beyond that no longer . . .': cf. Hesiod, *Scut.* 50 διδυμάονε γένεατο παῖδε οὐκίθ' ὁμᾶ φρονέοντε (Paley, *ad loc.*). Meineke compares Menander (*Frag. Com.* iv. p. 164):

τὰ δυσχερῆ τε καὶ τὰ λυπήσοντά σε
ὁρᾷς ἐν αὐτῷ τὰ δ' ἀγάθ' οὐκίτι βλέπεις.

The line may be an imitation of Bion, x. (Herm.) 4 ἀγρίον ἀστοργον μορφᾷ νόον οὐδὲν ὁμοῖον.

5. ποτικάρδια: adject. for adverbial expression; 'in the heart.'

7. τῶν πυρσῶν, 'love's fires'; Musaeus, 90 πυρσὸς ἐρώτων.
ἀμάρνγμα, 'quiver.'

8. ροδόμαλον (Vulg.) is a doubtful word, whether we take it as 'a rosy apple' (i.e. presents), or 'rosy cheeks.' ῥόδα μάλλον (Ahrens) neatly completes the description, 'there was no quiver of the lip, or bright flash of the eye, or roses blushing on the cheek.' Cf. Bion, i. 11 καὶ τὸ ῥόδον φεύγει τῷ χεῖλεος.

10, 11. Cf. Callim. vi. 50:

τὰν δ' ἄρ' ὑποβλέψας χαλεπώτερον ἢ ἐκ κυναγὸν
ᾤρεσιν ἐν Τμάρουσιν ὑποβλέπει ἄνδρα λείαυα.

The subjunctive ὑποπτέυσει is used in simile according to Homeric syntax; Monro, *H. G.* § 285. 3 (a); *Iliad* v. 161.

11. οὕτως πάντ' ἔπολε, 'so he acted in all things towards the man'; but this can hardly be right. πάντα ποιεῖν = to leave nothing undone. The sense would require οὕτως εἶχε. No satisfactory emendation has been proposed (οὕτω ὑπόπτειν πάντα βροτόν, Graefe; παπταίνει ποτιῶν βροτόν, Keibel; ἀντάπει ποτί, Meineke; ? οὕτως πάντ' ἐνόε ποτί, 'so was he minded in all things').

12. εἶχε γὰρ ὄγκον, 'for he possessed self-conceit'; cf. ὁ τῶν ὑπεροπτικῶν ὄγκος, Isocr. 8 d. The MSS. εἶχεν ἀνάγκαν could only mean 'he suffered constraint,' and is senseless. Meineke, followed by subsequent editors, reads βλέπων εἶχον ἀνάγκας, hardly translatable. Ahrens commends this because the translation of Divus (1539) has 'oculi gravem visum habebant necessitate,' and Ahrens held that Divus used a now lost MS. of good character: but see Hiller, *Beitr.* p. 15, note 3. Divus obviously took βλέπων as a noun and made what he could of ἀνάγκαν (εἶπον ἀπάντη, Fritzsche). ὄγκον prepares the way for χολᾷ in l. 13.

13, 14. 'His colour fled clothed in angry insult.'

τὰς ὀργὰς is defining genitive.

περικείμενος: *vid.* Liddell and Scott; and add *A. Pal.* xi. 38 πῖνε καὶ ἔσθιε καὶ περικείμενο ἄνθεια.

15. Cf. *A. Pal.* v. 255:

ἕβρις ἔρωτας ἔλυσε· μάτην ὅδε μῦθος ἀλᾶται·
ἕβρις ἐμὴν ἐρέθει μᾶλλον ἑρωμανίην.

16. Apparently imitated by Ovid, *Met.* xiv. 701:

‘Postquam ratione furorem
Vincere non potuit supplex ad limina venit’;

and *ib.* 716:

‘Non tulit impatiens longi tormenta doloris
Iphis et ante fores haec verba novissima dixit.’

21. οὐκ ἐτι πᾶρ σέ . . . ἐθέλω, ‘I will not move to you’; *sc.* βαδίζειν. Others read γάρ σε (from Junt.), construing ἐθέλω with direct accus., a late use: *A. Pal.* vii. 98 (Meleager) οὐκ ἐθέλω Χαρίδαμον.

22. Λύπης κεχολωμένος, ‘enraged by reason of my grief’ (not ‘propter iniurias tuas’ as Meineke). The genit. Λύπης is causal as τῆσδ’ ἀπάτης κοτέων, *Iliad* iv. 168 (Krüger, ii. 47. 21).

ἀλλὰ βαδίζω, ‘but I go where the story holds there is a common road (of death), where there is that medicine for love—forgetfulness.’

24. φάρμακον: cf. *A. Pal.* v. 220 φάρμακον ἀμφοτέροις ξίφος ἔσσεται.

26. χόλον: referring back to l. 22 κεχολωμένος. The Juntine reading πόνον has been too readily accepted.

31. Haupt rejects this line and the preceding. The couplet is certainly a mere tautology of ll. 28, 29. The expression of the lines is clumsy at the best: ‘White is the lily, it fades when it falls (droops?); white is the snow, and melts when it has sprinkled’ (πάσσω). For the meaningless παχθῇ of l. 31 Boissonade conjectures φλεγχθῇ: J. A. Hartung πίπτη with ἐπανθῇ in l. 30, ‘alii alia.’ The line seems to be modelled on *Odys.* xix. 206 χιών ἦντ’ Εὐρος κατέτηξεν ἐπὶ Ζεφύρος καταχεύη.

33. δπανίκα . . . φιλάσας: cf. xxiv. 85.

38. ἐπισπείσας: *A. Pal.* viii. 192 ἀλλ’ ἐρέω γε δάκρυ’ ἐπισπένδων: *ib.* vii. 220.

40. τὸ δ’ αὖ πύματόν με φίλασον: from Bion, i. 45.

42. οὐ δύναμαι λυπεῖν σε, ‘I cannot vex you: you will reconcile me with your kiss.’ A syllable is lost in the MSS.: Paley’s λυπεῖν is perhaps the best of many conjectures: Ahrens’ σίνειν would be a perfect emendation if the active voice for σίνομαι were ever found, CINEIN by haplography becoming ΕΙV. μισεῖν (Madvig) is also possible.

43. χώμα δέ . . . , ‘and pile me up some mound that shall hide my love.’ κοίλανον (the Vulgate lectio) is quite absurd. Possibly κήδεε τό is the original; *vid. crit. note*. The corruption οι—η is common in late texts, the two sounds being pronounced alike. The text of Theocritus affords a good number of cases of this itacism and consequent corruption; *vid. xxiii.* 16; v. 129 κέονται, p; κέοντι, k; καίοντι, c: xxv. 80 εἰ οἱ—εἰη, c: xxiii. 52 ἐκοίλισεν, Φ.

44. There is possibly an imitation of this passage in Charito, *E. x*; Chaereas, about to hang himself, loquutur: αἰτοῦμαι σε χάριν τελευταίαν’ ὅταν ἀποθάνω πρόσσελθε μοι τῷ νεκρῷ καὶ εἰ μὲν δύνασαι κλαῦσον, εἰπε δὲ προσκύψασα τῇ στήλῃ’ οἶχη Χαίρεα νῦν ἀληθῶς.

47. ὁδοῦρα. Addresses to the passer-by are of constant occurrence in Greek sepulchral inscriptions; Theocr. *Epig.* ix. 19; *A. Pul.* vii. 452, &c.

49, 50. λίθον εἶλεν, κ.τ.λ., 'he dragged a stone and leaning it—the dreadful stone—against the wall, high as the middle of the doorway, fastened therefrom the fine cord, and placed the noose about his neck.'

οὐδῶν: properly the threshold, here the doorposts and lintel.

ἀπ' αὐτῶν: sc. οὐδῶν.

ἔπειτο: cf. *Odys.* xi. 278 ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῦ μελάθρου.

[For λίθον in l. 50 Ahrens conjectures λίνον, unnecessary. For ἀπ' αὐτῶν or ἀπ' αὐτοῦ, Voss ἀνωθεν.]

54. οὐδ' ἐλυγίχθη: so one MS. corrected; ἐτυλίχθη, φ; neither is very likely. ὀστυφελίχθη, 'was amazed'; Nicet. Eugen. v. 286 ἐστυφελίχθη τῇ θείᾳ τοῦ σατράπου.

55. νέον φόνον: 'caedes modo patrata' (Wuestemann).

ἀλλ' ἐπὶ νεκρῷ εἵματα, κ.τ.λ. Paley keeps this, and explains 'defiled his robes by touching the corpse'; so Wuestemann. But it is not the garment but the man that is defiled by such contact, and the text is undoubtedly corrupt. Meineke conjectures οὐδ' ἐπὶ . . . κἀλ' ἐπίαλεν, referring to v. 39 (possibly ἐπὶ νεκρῷ αἵματι πᾶς ἐμυαίвет').

57. ἐπεμαίετο, 'made for'; ὕριων ἐπεμαίετο, Aratus, 127.

58. τὸν θεόν: sc. Ἔρως, i.e. a statue of the god standing by the bath.

59. ἵστατο, 'he stood on the stone base looking to the water.' The construction is defended by *Iliad* xiv. 154 στᾶσ' ἐξ Οὐλύμποιο ἀπὸ βίου, 'standing looking from Olympus'; Soph. *Antig.* 411 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι.

XXIV.

This poem narrates the story of the infant Heracles strangling the serpents which were sent by Hera to destroy him. As in the other narrative poems the setting is domestic rather than heroic (see *Introd.* p. 29; Legrand, *Étude*, p. 185). The story was well known in literature (cf. Pindar, *N.* i), and supplies a frequent subject to art. The device of Heracles and the serpents appears on the coins of (1) Thebes; (2) the alliance of Samos, Ephesus, Rhodes, Cnidus, &c.; (3) Croton and the South Italian league; cf. note on *Id.* iv. 32. In painting the best known is a fresco of Pompeii; on the right is Zeus; in the centre Alcmena, terror-struck; on the left a slave; Heracles is a well-grown child, and is represented not in his cradle but kneeling (see *Journ. Hellen. Studies*, vol. xvi. p. 143 sqq.). There was a painting by Zeuxis on the same subject, Pliny, *N. H.* xxxv. 63 'magnificus est et Iuppiter eius in throno adstantibus deis et Hercules infans dracones strangulans, Alcmena matre coram parente et Amphitryone.' The dialect, Doric with a few Epic forms intermixed (πόκα 1, φαμένα 10,

ἄμος 11, &c.; but τοὺς 10 not τῶς, &c.). On authenticity see Introd. § 3.

4. Πτεράλου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

6. ἀπτομένα . . . κεφαλᾶς, 'laying her hand on their heads.'

7. ἐγέρσιμον ὕπνον, 'sleep to wake again'; contrast iii. 49, and εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον (*Epit. Bion.*). Observe the beautiful melody of these three lines; the crooning sound of the open vowel in the first two, the rounded refrain of the last with its repeated δλβια and rhyming halves.

9. ὦ is accus. of 'motion to'; cf. i. 14a.

11. ἄμος δέ, 'when the Bear swings to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.' Orion's shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

ὥς οἱ μὲν (Corona, Piscis, Bootes) δύνουσιν, ὃ δ' ἀντίος
οὐδὲν ἀεικῆς
ἀλλ' εὖ μὲν ὥνῃ εὖ δ' ἀμφοτέροισι φαινὸς
ὥμοις Ὀρίαν ξίφεός γε μὲν ἴφι πεποιθὺς,
πάντα φέρων ποταμὸν κέραος παρατείνεται ἄλλου.

Where Aratus is speaking of the cosmical setting of Corona in June–July.

12. κατὰ; cf. i. 30; Herod. i. 76 κατὰ Σινώπην πόλιν (over against).

14. ὑπό, 'bristling with the motion of their azure coils.' Join ὑπό with σπείραισι not with ὥρσεν as tmesis. ὑπό with the dative is used instead of the simple dative to express 'under the power of,' 'under the influence of'; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ἐς Ἴωλκὸν ἀτήγαγε κῶας Ἰήσων Μηδείης ὑπ' ἔρωτι. The whole description follows Pindar, N. i. 59:

καὶ βασίλεια θεῶν
σπερχθεῖσα θυμῷ πέμπε δράκοντας ἄφαρ
τοὶ μὲν οἰχθειςσᾶν πυλῶν
ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκ-
νοισιν ὠκείας γνάθους
ἀμφελίξασθαι μεμαῶτες· ὃ δ' ὀρ-
θὸν μὲν ἀντεινεν κᾶρα, πειρᾶτο δὲ πρῶτον μάχας,
δισσαῖσι δοιοὺς αὐχένων
μάρψαις ἀφύκτοις χερσὶν ἑαῖς ὄφιας·
ἀγχομένοις δὲ χρόνος
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ἐκ δ' ἄρ' ἀτλατὸν βέλος
πλάξε γυναικας, ὅσαι τύχον Ἀλκμή-
νας ἀρηγοῖσαι λέχει·
καὶ γὰρ αὐτά, ποσσὶν ἀπεπλος δροῦσ-
αισ' ἀπὸ στρωμαῖας, ὅμως ἀμυνεν ὕβριν κνωδάλαω.

ἐν χερὶ δ' Ἀμφιτρυῶν κολεοῦ γυν-
μὸν τινάσσαν φάσγανον
ἵκετ' ὀφείας ἀνίαισι τυπείς.

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22. φάος: cf. v. 39.

23. ὅπως, 'when he saw.' There are isolated instances of this use in Homer, Odys. xxii. 22 τοὶ δ' ὁμάρησαν μνηστήρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα. It is common in Herodotus; cf. also Callim. Dian. 51 ὅπως ἴδεν αἰνὰ πέλωρα.

26. ἐναντίος, 'facing the snakes'; 'standing up to them' as we might say.

31. ὑπὸ τροφῇ, 'that never cried while nursed.'

ὑπὸ, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270 ὑπὸ μητρικῇ βίοντι βαρὺν ἡγηλάζει.

32. ἀκάνθας belongs both to διέλυσον and μογίοιεν, 'loosening their coils in their agony'; cf. Ap. Rhod. iv. 150:

αὐτὰρ ὃ γ' ἤδη
οἴμῃ θελγόμενος δολιχὴν ἀνελύετ' ἀκανθαῖς
γῆγενέος σπείρης μήκυε δὲ μυρία κύκλα.

34, 35. The speech of Alcmena is introduced abruptly without any prefatory καὶ φάτο μῦθον or the like; cf. l. 48. Ahrens' ἐπέκραγε is an unnecessary change for ἐπέγρετο. The v. l. ἐπέδραμε (MS. c)—strangely adopted by Ziegler—is worthless.

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40. νεώτερον, 'something strange.'

42. μετὰ ξίφος, 'to get his sword.'

ὁ οἶ: cf. the scansion of *Iliad* xxii. 307 τὸ οἶ ὑπὸ λαπάρην τέτατο μέγα τε στιβαρόν τε: *Odys.* ix. 398; xxi. 136. The line resembles closely Antimachus, *frag.* 74 τὸ βᾶ οἶ ἀγχιλεχὲς κρέματο περὶ πάσσαλον αἰεί.

47. δμῶας, κ.τ.λ. Note here as at the beginning of the poem how homely the description of Theocritus is as compared with Pindar (above on l. 14). Theocritus' heroes would hardly let you believe that they belong to that past which was never present. In Theocritus the sleepy, snoring servants are hardly roused by the master (αὐτός) and the mill-slave, and then come crowding in a throng of frightened domestics; for Pindar there must come at this moment of the adventure Καδμείων ἀγοὶ χαλκίοις σὺν ὄπλοις δραμόντες.

For ἐκφυσῶντας cf. Verg. *Aen.* ix. 326 'toto proflabat pectore somnum,' where Servius has 'periphrasis est ne verbo humili stertentem dicat'; here the 'humile verbum' is not intended to be concealed.

48. ὅτι θάσσον: Arist. *Probl.* 866 a 25 ὅπως ὅτι θερμότερος ᾖ.

51. μύλαις ἔπι: cf. *Odys.* xx. 105:

φήμην δ' ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρίῃ
πλησίον, ἐνθ' ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν.

l. 49 has a Homeric ending (*Odys.* xxi. 47); l. 52 resembles *Iliad* xviii. 525 οἱ δὲ τάχα προγένοντο.

56. συμπλήγδην: apparently = 'in panic' not 'consplosis manibus' (see Meineke's note)—a new word, but formed like ἐμπλήγδην (*Odys.* xx. 132). Similar words in -δην, -δα, -δόν are coined with great frequency in the poets: ἀναμίγδην, ἀνάμυγδα, ἐμπελάδην, δράγδην, ληδόν (for Homeric λαδόν), ἐλκηδόν, &c.

57. δεικανάσσκεν, 'showed'; *vid.* Liddell and Scott.

58. κουροσίνα: a new coinage of the Alexandrian poets.

60. βάλε: Callim. *Del.* 265 ἀπ' οὐδὲος εἴλεο παῖδα ἐν δ' ἐβάλεν κόλποισιν.

61. ξηρὸν ὑπαὶ δέουσ, 'paralyzed with fear'; Arist. *Lyseis.* 385 ἀλλ' αὐτὸς εἰμ' ἤδη τρέμων.

ὑπαὶ δέους: cf. *A. Pal.* vi. 220 ἀναυδος ἔμεινε δέους ὕπο.

ἀκρόχλοον, 'deadly pale.'

64. τρίτον: the third cock-crow. 'Noctis enim tempus quemadmodum in tres partes erat divisum, ita tertia pars, quae a gallicinio (ἀλεκτοροφωνία) nomen habebat, in tres particulas erat subdivisa. Sic *Id.* xviii. 56 ὁ πρῶτος αἰδὼς de primo gallicinio ponitur indicatque primum mane' (Wuestemann).

65. Τειρεσίαν: cf. Pind. *N.* i. 90:

γείτονα δ' ἐκκάλεσεν
(Amphitryon) Διὸς ὑψίστου προφάταν ἔσοχον,
ὀρθόμαντιν Τειρεσίαν· ὃ δὲ οἱ φράζε καὶ παντὶ
στρατῷ, ποίας δμλήσει τύχαις, κ.τ.λ.

67. ἔμελλεν: the imperfect is correct here. Oratio Recta would use ἔμελλε—a thing is fixed from of old in destiny—not μέλλει. *Odys.* ii. 156 ὥρμηκαν δ' ἀνὰ θυμὸν ἅ περ τελέεσθαι ἔμελλον: Arist. *Vesp.* 460 ἀρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ.

69. αἰδόμενος: *Odys.* iv. 326:

μηδέ τί μ' αἰδόμενος μελίσσας μῆδ' ἐλεῖραν,
ἀλλ' εὖ μοι κατάλεξον, κ.τ.λ.

καὶ ὥς, 'even thus.' We should expect οὐδ' ὥς as the sentence is negative.

70. κλωστήρος, 'spindle'; *Odys.* vii. 197:

πίσεται ὅσσα οἱ Αἴσα κατὰ Κλωθῆς τε βαρεῖαι
γεινομένην νήσαντο λίνψ.

A. *Pal.* vii. 14:

ὦ τριέλικτον
Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας.

71. Εὐπραίδα: Teiresias appears by this name in Callim. v. 81. The MS. version of this line is hardly tolerable, though we find such scansion as γεραίους (Tyrtæus), ζῆτρεῖον (Herond.), υἱός (*Odys.*), ἀραίος as well as οἶός τε, τοῖαῦτα, &c. μάντι is an obvious gloss.

φρονέοντα διδάσκω: the emphasis is on the participle; 'thou knowest all I tell thee.'

73. ἀριστοτόκεια: cf. *Megara*, 27 αἰνοτόκεια. The sense there is obviously 'most wretched of mothers,' so here 'noblest of mothers' not 'mother of noblest sons'; Eurip. *Rhes.* 909 ἀριστοτόκαιο γέννας, 'noblest of children.' See Kenyon on Bacchyl. xi. 106.

74. μελλόντων δέ, 'and treasure in thy heart the happier turns of fate.'

76, 77. πολλαί, 'many a dame of Greece, while she rubs the soft thread about her knee at eventide, shall sing of Alcmena by name.' The important word is αἰεδοῖσαι—the participle.

περὶ γούνατι: cf. A. *Pal.* vii. 726 (Leonidas):

ἡ βικνὴ βικνοῦ περὶ γούνατος ἄρκιον ἰσθῶ
χειρὶ στρογγύλλονσ' ἡμερόεσσα κρόκην.

The use of κατατρίψοντι (-ουσι) is rather far-fetched, but expresses the careful twisting and rubbing smooth of the thread before weaving, Verg. *Georg.* i. 390 'nocturna carpentes pensa puellae.'

79. ἐς οὐρανόν: cf. the prophecy in Pindar, *N.* i. 105:

αὐτὸν μὲν ἐν εἰράνῃ καμάτων μεγάλων ἐν σχερῶ
ἀσυχίαν τὸν ἅπαντα χρόνον ποινὰν λαχόντ' ἐξαίρετον
ἁλλοῖσι ἐν δάμασι, δεξιόμενον θαλερὰν ἦσαν ἀκοῖτιν
. . . παρ Διὶ Κρονίδῃ σεμνὸν αἰνήσειν δόμον.

80. ἀπὸ στέρνων πλατύς, 'broad of breast'; cf. xiv. 68.

πλατύς: cf. Simon. *Epig.* 108 οὐ πλατεῖ νικῶν σώματος ἀλλὰ τέχνης.

83. Τραχίνιος: Soph. *Trach.* 1191 sqq.; Bacchyl. xvi.

84. γαμβρός: cf. xviii. 18.

86. ἔσται (δτε): cf. xxiii. 34; *Iliad* xiii. 817; *Odys.* xviii. 272. Teiresias seems to prophecy a new golden age on earth as the

result of Heracles' labours; cf. Verg. *Ecl.* iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

94. εὖ μάλα πᾶσαν: cf. xxv. 19.

95. ὑπερούριον, 'out of the land.' The adjunct. = ὑπὲρ τοὺς ὄρους; cf. xiv. 55, &c.

ἐς πύργας: the ashes are to be cast on to a desert spot. The 'correction' *ρωγάδος ἐκ* makes nonsense.

96. ἀστρέπτος: Verg. *Ecl.* viii. 101:

'Fer cineres, Amarylli, foras rivoque fluenti
Transque caput iace, nec respexeris.'

Soph. *O. C.* 490:

αἰτοῦ σύ τ' αὐτὸς κεῖ τις ἄλλος ἀντὶ σοῦ,
ἀπυστα φανῶν μηδὲ μὴκύνων βοήν.
ἔπειτ' ἀφέρπειν ἀστροφορῶς.

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τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῶ ἀλωῆς, κ.τ.λ.

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Amphitryon appears as a great charioteer in Pindar, *P.* ix. 81.

122. ἐξήρατο: *Odys.* xiii. 137:

ὅς ἂν οὐδέποτε Τροίης ἐξήρατ' Ὀδυσσεύς,
εἴπερ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληίδος αἶσαν.

124. διέλυσαν ἱμάντας: 'Commendatur Amphitryonis peritiā ea eo quod nondum fractos currus servaverat usque dum lora eorum prae vetustate soluta essent' (Briggs).

125. προβολαίφ: cf. xxii. 120.

ἄμων: cf. Tyrtæus, ii. 23:

μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὤμους
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result of Heracles' labours; cf. Verg. *Ecl.* iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

94. εὖ μάλα πᾶσαν: cf. xxv. 19.

95. ὑπερούριον, 'out of the land.' The adjct. = ὑπὲρ τοὺς ὄρους; cf. xiv. 55, &c.

ἐς πέτρας: the ashes are to be cast on to a desert spot. The 'correction' βαγάδος ἐκ makes nonsense.

96. ἀστρεπτός: Verg. *Ecl.* viii. 101:

'Fer cineres, Amarylli, foras rivoque fluenti
Transque caput iace, nec respexeris.'

Soph. O. C. 490:

αἰτοῦ σύ τ' αὐτὸς κεῖ τις ἄλλος ἀντὶ σοῦ,
ἀπυστα φανῶν μηδὲ μηκύνων βοήν.
ἔπειτ' ἀφέρπειν ἀστροφος.

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It is best therefore to admit here the existence of Castor son of Hippalus.

138. ἀσφαλῆως . . . κορίσσαι: another homely, if not comic, touch.

ἀσφαλῆως: *A. Pal.* v. 182 χούς γὰρ ἐνεῖσι δύο ἀσφαλῆως, 'for certain.'

κορίσσαι: not ἐκόρεσεν as the possibility is regarded as still present; *Odys.* xiii. 86:

ἡ δὲ μάλ' ἀσφαλῆως θέεν ἐμπεδον' οὐδέ κεν ἴρηξ
κίρκος ἀμαρτήσκειν, ἐλαφρότατος πετεηνῶν.

139. ἐπ' ἄματι: in the day, as opposed to his square meal at evening (δείπνον).

The poem closes abruptly on the picture of the barelegged Heracles, but these abrupt endings are fully in the manner of Theocritus, and not the slightest attention should be paid to the notice of the Juntine edition ἀτελής, or that of Callierges, λείπει τὸ τέλος. See the next idyll, *Megara*, and *Introd.* p. 29.

XXV.

On this poem see Introduction, p. 29. It falls into three divisions: (1) ll. 1-84 the meeting of Heracles with an old labourer; his inquiry concerning Augeas; their journeying toward the stables. (2) The meeting with Augeas is not described, but we have a sudden transition to the cattle stalls, and description of Heracles felling a bull which attacked him. (3) Another sudden transition, l. 153: Phyleus and Heracles are found going to 'the town,' the reason for the journey is not given. In the course of the walk Heracles tells his companion the story of the Nemean lion.

The title of the poem, Ἡρακλῆς Λεοντοφόνος, is therefore incomplete. The poem rather describes a day in the life of Heracles, ending with his personal narrative. There is no direct evidence that any part of the poem has been lost, or that additions were contemplated by the author; nor is it necessary to hold such a view; the abrupt beginning and transitions leave no obscurity, and are therefore unobjectionable. On the MS. see *Introd.* pt. ii. There are striking diversities of reading due probably to the fact that the original archetype was in places illegible. I have followed the Π tradition generally (cf. Ahrens) save where its readings are due to mere guesswork (e.g. l. 1). The best collation is given by Hiller, *Beiträge*, p. 96; cf. *ib.* p. 47 and 80 foll.

The dialect is Epic; the vocabulary is chiefly Homeric, but contains many words unknown to the old poetry, and not a few ἀπὰρ λεγόμενα.

1. The speaker and the question put by him are learned from the labourer's answer, l. 7 sqq.

4. εἰνοδίω, 'the god of the roads.' For this attribute of

Hermes, cf. Soph. *Philoct.* 133 Ἑρμῆς ὁ πέμπων δόλιος ἡγήσασατο νῦν: hence the erection of the statues of Hermes at the street corners.

5. κεχολῶσθαι. Hiller quotes Diphilus (in Athenaeus, 238 F) ἀγροεῖς ἐν ταῖς ἀραῖς ὅ, τι ἐστὶν εἴ τις μὴ φράσει' ὀρθῶς ὀδόν.

9. νάοντος . . . Ἐλισσύντος, 'of the flowing Elisius.' This was a river of Pisatis (Elis). ἀμφί: adverbial; 'on either side.' Βουπρασίου (l. 11) is in N. Elis. Μήνιου (l. 15) is the stream which Heracles diverted into the stables of Augeas to clean them.

12. χωρὶς . . . σηκοί. The sheepfolds are scattered in the different districts of Elis where the flocks are; the cattle stalls (l. 18) are all together and the herds are massed in one place.

16. θαλίθουσι ποίην. The verb is not causal, but intransitive; and μελ. ποίην is cognate accusative: cf. v. 154; Nonnus, *Dion.* vii. 346 ὄροσερου λειμῶνος ἀνέβρον ἀνθεα τοίχοι ('burst into flower'); Herond. i. 52 ἱυλον ἀνθεύοντας; Pind. *Ol.* iii. 23 καλὰ δένδρε' ἐθαλλον χώρος.

εἰαμεναί, 'meadows.'

18. ἐπὶ δεξιᾷ χειρός, 'on thy right'; Isocr. 65 b ἐπὶ τὰδε Φασήλιδες, 'on this side of Phaselis.'

19. εὖ μάλα πᾶσα: xxiv. 94. The stable is all in one place not divided like the sheepfolds.

20. ἐπηγεταναί, 'in close groves.'

23. εὖθις, 'hard by' of place; cf. Thucyd. vi. 96; vii. 22.

24. πολὺν καὶ ἀθέσφατον: conjoined like μακρὸς καὶ ἀναριθμητος, Soph. *Ajax* 646; πολλὴ ἀπειραν, *Odys.* xv. 81; πολὺς ὄμβρος ἀθέσφατος, *Iliad* x. 6. See Lobeck in *Ajax*, loc. cit.; and cf. *Isgyll* vii. 15, note.

25. τριπόλοις: see xvi. 94, note.

27. οὄρους = ὄρους: the boundaries of the domain. The labourer has been describing the various divisions of Augeas' domain: the sheep lands, the cattle pastures, the corn lands (l. 25), and labourers' cottages. The sense of the present line, 'the boundaries are known by the gardeners (? vine-dressers),' seems to be 'the fourth part of the domain—on the hills about hollow Elis (l. 31) is vineland, with which we here have nothing to do, but only see the labourers when they come to annual festival and wine-treading (ληνοί, cf. vii. 25).' οὄρους ἴσασι therefore is equivalent to ἐν ὄροις οἰκοῦσιν. Meineke gives this sense but reads ναίουσι. Hiller's translation, 'si scire cupis ubi tandem termini ditionis sint interroga fossores'; hoc est, 'latissime patent fines,' seems greatly forced and unnatural.

38. κακῶν ἔξ: cf. xxii. 56, note. The line echoes *Iliad* xiv. 472 οὐ μὲν μοι κακὸς εἶδεται οὐδὲ κακῶν ἔξ, κ.τ.λ.

40. οἶον: note exclamatory, but = ἐπεὶ τοῖον: cf. xv. 146; *Odys.* xviii. 74:

ἦ τάχα Ἴρος Ἄϊρος ἐπίσπαστον κακὸν ἔξει,
οἷν ἐκ βακέων ὁ γέρων ἐπιγουνίδα φαίνει.

Odys. iv. 611 αἰματός εἰς ἀγαθοῖν, φίλον τέκος, οἷ' ἀγορεύεις.

For ἐπιπρέπει cf. Pind. *P.* viii. 64 φυᾷ τὸ γενναῖον ἐπιπρέπει ἐκ πατέρων παισὶν λῆμα.

44. ἤγαγεν χρειώ: cf. *Odys.* iv. 312.

45. κρίνουσι: *Iliad* xvi. 387 εἰν ἀγορῇ σκολιάς κρίνουσι θέμιστας. The king with the elders of the people sits in judgement (in *Ap. Rhod.* iv. 1175 Alcinous ἐν χειρὶ σκῆπτρον ἔχεν χρυσοῖο διασπύλον ᾧ ὑπο λαοὶ θέας ἀνά στυν διεκρίνοντο θέμιστας—*διεκρίνοντο* is passive—were judged with righteous judgment). In the Homeric age the king would hardly have coadjutors; cf. *Hesiod, Theog.* 85 πάντες ἐς αὐτὸν ὁρῶσι διακρίνοντα θέμιστας. 'These θέμιστες refer to men's rights which may have become a subject of dispute and require the decision of an authorized judge' (Paley).

50. ἄλλον, 'for God makes man dependent upon man.' (*Eurip.*) *Rhesus* 106:

ἀλλ' οὐ γὰρ αὐτὸς πάντ' ἐπίστασθαι βροτῶν
πέφυκεν· ἄλλω δ' ἄλλο πρόσκειται γέρας.

51. δῖος: *Odys.* xiv. 413 δῖος ἑφορβός.

55. βίη Φυλῆος: a well known Homeric periphrasis, *ιερή* is *Τηλέμαχοιο*: is *Ὀδυσῆος* (*Iliad* xxiii. 720); βίη Ἡρακλεΐῃ, l. 154 of this Idyll; *Odys.* xi. 601, &c.

56. ἡμασι πολλοῖς, 'after many days'; as χρόνῃ: διὰ χρόνου, 'after long time.'

58. ὥς που, 'since even kings I take it think their household will be surer for their own care.'

61. ἴνα, 'where.' κεν belongs to the verb.

τέτροιμεν, 'find.'

66. μή τι οἶ, 'lest perchance his word should be out of season, in his fellow's haste.'

67. σπερχομένου: genit. absol. without subject after dative. *Vid. Index.*

οἶ: cf. vii. 25.

68. κύνες: cf. *Odys.* xiv. 29:

ἐξαΐνης δ' Ὀδυσῆα ἴδον κύνες ὑλακόμωροι.
οἱ μὲν κεκλήγοντες ἐπέδραμον . . .
ἀλλὰ συβάτης ὤκα ποσὶ κραιπνοῖσι μετασπῶν
ἔσσιν' ἀνά πρόθυρον, . . .
τοὺς μὲν ὁμοκλήσας σέυν κύνας ἄλλυδις ἄλλον
πυκνήσιν λιθάδεσιν.

71. τὸν δὲ γέροντα, 'but fawned about the old man with aimless yelping.'

72. ἀχρεῖον: because the dogs are barking not at any one, as is their proper work, but out of sheer high spirits; cf. *Odys.* xviii. 163 ἀχρεῖον δ' ἐγέλασσε.

περίσσαινον: cf. *Odys.* xvi. 4 Τηλέμαχον δὲ περίσσαινον κύνες ὑλακόμωροι.

κλάζοντε: dual participle with plural subject and verb (more than two being meant); cf. xxv. 137. This use becomes not uncommon in late authors, *Oppian, Cyn.* ii. 165:

οἶά τε λαχύνετες ἀριπρεπὲς εἶδος ἔχουσι
ξανθόκομοι βλοσυροὶ θηρῶν μεδέοντε λέοντες.

Aratus, 1023 ὁπὲ βοῶντε κολοιοί. The instances quoted from

Homer are all doubtful, *Iliad* i. 567; v. 487 (a couple are addressed); *vid.* Monro, *Hom. Gram.* 170, 173.

73. ἀπὸ χθονὸς ὕσσον, 'just lifting from the ground'; cf. *xxii.* 195, note.

76. Cf. *Odys.* xiv. 527:

χαῖρε δ' Ὀδυσσεὺς
ὅττι βά οἱ βιότου περικήδετο νόσφιν ἰόντος.

Odys. xvii. 200:

τῷ βήτην, σταθμὸν δὲ κίνες καὶ βώτορες ἄνδρες
ρύσας ὀπισθε μένοντες.

79. ὡς ἐπιμηθέας: Liddell and Scott give 'thoughtful,' but this does not suit the context and is doubtful; the word naturally suggests 'Επιμηθεύς, 'the man who thought when it was too late.' In Herondas, iii. 94 (the only other place where the word is used), Metrotima, after having her boy thrashed, says ἐπὶ ἐπιμηθείας τῷ γέροντι, Λάμπρισκε, ἔλθοῦς ἐς οἶκον ταῦτα. Buecheler translates 'de industria,' but a better sense is got if we take it to mean 'I will get the boy thrashed first, and tell the old man about it *casually* afterwards.' Here then it will mean 'the dog is quick to fly at any one (l. 80 *sqq.*), but *slow* to think whether it be friend or foe.' Recent editors 'emend': ἐπιπειθέας, Ahrens; ἐπικηδέας, J. A. Hartung; but we evidently want something in contrast to εἰ φρένες ἦσαν of l. 80, cf. Plato, *Rep.* 376 a ὃν ἂν ἰδῇ ἀγνώτα χαλεπαίνει οὐδὲν δὲ κακὸν προσηπονώς.

83. ἱάκοτον, 'savage.'

ἀρρηνέας—apparently an onomatopoeic word—'snarling.'

85. The second episode begins here. Heracles is come to the stalls; the cattle are described coming in thousands over the plain, like the clouds packed and driven by the south-west storm.

87. μετ' αὐλία τε: for scansion cf. *Iliad* xi. 10 μέγα τε δεινὸν τε. μετά, 'into'; cf. vii. 24; *h. hymn Demet.* 338 μετὰ δαίμονας, 'to be among the gods.'

93. ἀριθμὸς οὐδ' ἄνυσσις, 'no count nor end.'

ἄνυσσις, 'power of ending'; cf. *πρήξις*, *Odys.* x. 202 οὐ πρήξις ἐγίγνετο μυρομένοισιν.

μετά: cf. i. 39.

97. στείνοντο δέ, 'the rich fields were too narrow for the host.'

98. μυκηθμῷ goes with ἐρχομένης, 'as they wound along lowing.' For the structure of the line cf. Hesiod, *Theog.* 157 πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνίσσκε) γαίης ἐν κευθμῶνι: *Odys.* viiii. 475 νύττου ἀποπροταμῶν (ἐπὶ δὲ πλείον ἐλέλειπτο) ἀργι-
ύδοντος ὕδός.

100. ἔκηλος, 'idle'; a post-Homeric meaning.

103. κωλοπέδας, 'clogs' or 'thongs about the leg' to keep the cow from kicking the pail over.

περισταδὸν ἐγγύς: an instance of the same redundancy of expression as was noted in vii. 142 περὶ πίδακας ἀμφί: xiii. 24 ἀφ' ᾧ τότε: cf. xxv. 147, 126 συνάμα: xi. 65.

105. γάλακτος: partit. genit. after πινέμεναι, cf. ii. 152.

110. βαρύφρωνος, 'deeply pondering.'

112, 113. θυμὸν . . . ἀρηρότα: a modification of the Homeric φρεσὶν ἦσιν ἀρηρώς (*Odys.* x. 553).

115. οὐ γάρ κεν, 'for none had counted or thought that so great would be the spoil of one man, no nor of ten besides'; cf. *Odys.* xiv. 96:

οὐτινι τόσση (ζωή)
ἀνδρῶν ἡρώων οὐτ' ἡπίροιο μελαίνης
οὐτ' αὐτῆς Ἰθάκης. οὐδὲ ξυνεείκοσι φωτῶν
ἔστ' ἀφενος τοσσούτων.

117. πολύρρηγες: the wealth is counted in sheep according to the practice of the patriarchal age.

πάντων ἐκ βασιλῆων, 'from a line of kings.'

119. περὶ πάντων, 'surpassing all men'; a Homeric use of the preposition; cf. *Iliad* v. 325 Διηπύλῳ . . . περὶ πάσης τίεν ὀμηλικίης, &c.

121, 122. νοῦσος . . . αἷτ': the relative is here used in the generic plural after singular noun; cf. Eurip. *Orest.* 918 αὐτουργὸς οἶπερ καὶ μόνοι σώζουσι γῆν: Id. *Supp.* 867 φίλοις ἀληθῆς ἦν φίλος παρούσι τε καὶ μὴ παρούσι, ὧν ἀριθμὸς οὐ πολὺς: *Odys.* v. 438 κύματος ἑξαναδύς, τὰ τ' ἐρεύγεται ἡπειρόνδε.

127. κνήμαργοι, 'white-legged.' ἔλικες, generally taken here to mean 'black' on the strength of Hesychius' assurance ἔλιξ μέλας. In Homer ἔλικες βοὺς means either 'with rolling gait' or 'with twisted horns.' In Hesiod, *Theog.* 298 ἐλικώπιδα νύμφην may be 'black-eyed maiden.' Black obviously suits the context here.

131. ἀρηγσταί, 'white'; cf. Ap. Rhod. iv. 974 of the oxen of Helios, οὐδὲ τις ἦεν κυανή μετὰ τῇσι δέμας, πᾶσαι δὲ γάλακτι εἰδόμεναι χρυσίοισι κεράσσι κυδιάσκον.

134. προγενόλατο (προγένοιτο): optative of general time in historic sequence.

137. λέουσοντε: dual for plural; see above, l. 72. For the phrase cf. *Odys.* ii. 152 ὅσσοντο δ' ὄλεθρον: Eurip. *Alcest.* 773 τί σε μὲν καὶ πεφροντικὸς βλέπει;

138. σθένει ᾧ: *Iliad* v. 71 πόσει ᾧ: xvi. 542 σθένει ᾧ, &c.

142. χαροποίοι, 'tawny.'

145. ἐδράξατο . . . κέρασ, 'gripped him by the left horn'; cf. iv. 36.

148. ὤμῳ, 'throwing the weight of his shoulder on the thrust'; cf. xxii. 124.

149. μῶν, 'the muscle'; cf. xxii. 48. The passage seems to be imitated by Quint. Smyrn. vi. 236:

ἀπόπροθι δ' ἐπλετο ταῦρος
πύρπρος ὃν βα καὶ αὐτὸν ἀμαιμάκετόν περ ἔοντα
γνάμπε βίη κρατεροῖο κεράτος: οἱ δὲ οἱ ἄμφω
ἀκάματοι μῶνες ἐπριδομένοιο τέταντο.

153. Here the poet passes to the third episode. Phyleus tells Heracles how a man of Achaea had come among them with a wondrous tale of the killing of the Nemean lion by an unknown hero; surely the unknown can be no one than Phyleus' present companion. Is it so, and will he tell how the deed was done? Heracles acknowledges his identity, and tells

in a modest but spirited narrative how he slew the beast. The transition is as abrupt as at 84, and we are left to supply a number of details at our pleasure.

154. ἑστιχέτην: note that while in Homer the dual never has the augment, later Epic adds it.

155. The two had left the stalls by a narrow path through the vineyards where there was not room for both to walk abreast. Phyleus therefore defers his questioning until they reach the broader road (λαοφόρος κέλευθος).

δθ. is answered by τῇ μιν ἄρα, 159.

156-158. ἐξανύσαντες, 'when they had reached the end.

ἀμπελών: a rarer form for ἀμπέλων.

χλωρά θεούσα, 'a line of green among the trees.' χλωρά is cognate accus. (=adverb). So Hesiod, *Scut.* 147 ὀδόντες λευκά θέοντες: ποιῇ λευκά θεούσαν, Herod. *Att.* v. 24: ποταμοὶ κελαδεῖνὰ ῥέοντες, Ap. Rhod. iii. 532 (see Lobeck on *Ajax*, p. 71 sqq.). I have altered Meineke's θεούση to θεούσα since the greenness of the wood would not make the path less clear. Theocritus surely means a narrow grass-grown path, scarcely distinguishable in the green wood. Ap. Rhod. i. 546 ἐλευκαίνοντο κέλευθοι ἀτραπίς ὡς χλοεροῖο διειδομένη πεδίοιο.

162, 163. The reading of these lines as it stands in the MSS., though awkward, is not incapable of defence. Tr. 'But now, as it were, am I giving mind to a tale which long time since I heard of thee' (lit. having heard a tale of thee long ago I am now as it were giving mind to it). ὥσεί περ qualifies ἐνὶ φρεσὶ βάλλομαι, and gives a hesitating tone to the assertion. He is not quite certain yet of the correctness of his conclusion; ὥσεί περ therefore = 'quasi,' and βάλλομαι remains the main verb. In 162 join πάλαι πάγχυ. σφετέρῃσι here = ἐμαῖς.

ἐνὶ φρεσὶ: cf. *Iliad* i. 297 ἄλλο δέ τοι ἔρτω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι.

164. ὡς μέσος ἀκμῆς, 'in the middle of his prime.' For the genitive cf. Herod. i. 170 Τέων γὰρ εἶναι μέσον τῆς Ἰωνίης: St. Matt. xiv. 24 τὸ δὲ πλεῖον ἤδη μέσον τῆς θαλάσσης ἦν, 'in the midst of the sea.' More usually the genitive denotes the extremes between which a thing lies, not the whole in which a central point is taken. [Similar are Anacreont. xii. 16 μέσος δὲ καρδίας μεν ἔδυε: *Iliad* vi. 118 πυμάτη θέεν ἀσπίδος ὀμφαλοέσσης.]

168. αἰνολέοντα = αἰνὸν λέοντα: cf. xxiv. 73, note. So μονολέων (Leonidas, 65) = μόνος λέων: μονόλυκος, Aratus; αἰνόλυκος, A. Pal. vii. 550.

178. εἴτ' ἐτύμως. This clause depends on ἵνα γνῶω. The following εἰ σὺγ' ἐκείνος depends on εἴπ' ἄγε.

179. ἀκούοντεςσιν = ἀκούουσι: cf. v. 16; *Odys.* i. 352; xii. 311 κλαῖοντεςσιν. The form is especially common in Pindar.

180. οὐξ ἔλκισθεν: cf. xxii. 11. Note that Theocritus even in the Epic idylls uses the article in the post-Homeric manner.

183. Ἀπίδα: Peloponnesus; Ἀπία γῆ, Aesch. *Ag.* 257.

187, 188. 'And some said he told them traveller's tales, scattering the words of an idle tongue among the throng.'

χαρίζομενον: cf. Eurip. *Orest.* 1514 δειλία γλώσση χαρίζει τάνδον οὐχ οὕτω φρονῶν: Hesiod, *Op.* 709 ψεύδεσθαι γλώσσης χάριν: *Odys.* xiv. 365 μαριδίως ψεύδεσθαι.

194. κατὰ στάθμην, 'aright,' *Odys.* v. 245 ἐπὶ στάθμην ἴδονεν.

195. τὰ ἑκαστα: *Iliad* xi. 706 and often.

τοῦδε πελώρου: the genitive depends loosely on τὰ ἑκαστα, all the circumstance concerning this monster.

196. λελίγμεναι. Homer has the participle only λελιγμένος: we find not infrequently in the Alexandrians verbs used in parts in which they are defective in earlier writers. Thus Ap. Rhod. i. 765 has ἀλείει (as if from ἀλείω, cf. Homeric ἀλείω): Nicand. *Alex.* 13 πνυθείης (akin to πνυνμένος).

197. νόσφιν γ' ἧ, 'save only whence he came.' νόσφιν ἧ does not occur elsewhere.

200. ἱρῶν μνησάντα, 'in wrath with us for (neglect of) sacrifice.' The genitive stands after verbs expressing emotion—anger, envy, or the like.

Φορωνειδῶν: Meineke quotes Steph. Byzant. λέγονται δὲ Ἀργεῖοι πατρωνυμικῶς—Ἡρακλείδαι, πρὸ δ' Ἡρακλέους Περγεῖδαι, πρὸ Περγασίας δὲ Λυγκεῖδαι, πρὸ δὲ Λυγκείας Δαναῖδαι πρὸ δὲ Δαναοῦ καὶ Φορωνεῖδαι.

201. ποταμὸς ὤς: the syllable before ὤς is lengthened in Epic verse, Callim. *Del.* 193 ἀνθέμικος ὤς, &c.

πισῆας (πισεύς), 'dwellers in the meadows,' 'lowlanders.' The word is a new formation from πίσος: cf. σταδεύς (στάδιον), Ἀλωεύς (Alexandrian writers) from ἀλωά.

202. Βεμβυναῖους: Βεμβύνα κόμη τῆς Νεμείας, ὁ πολίτης Βεμβυνίτης . . . Πανύσσις ἐν Ἡρακλείας πρώτῃ δέσμα δὲ θήρειον Βεμβυνήταο λέοντος, Steph. Byzant.

203. ἀγχιόμοροι (governing ἔθεν), 'nigh on his borders.' The word is simply a more picturesque form for ἀγχι, being formed from ἀγχι and ὁμορος: cf. ἀγχιούρος, προσόμορος, ἀγχιόμοροι (see Hiller, *Beiträge*, p. 81). In the MS. reading the lengthening of the syllable (ναῖον) in the fourth arsis is unusual except when the verse has weak caesura.

For παθόντες we should have πάσχοντες.

206. ὑγρόν, 'supple'; cf. i. 55.

208. αὐτόφλοιον, 'with its bark complete'; = αὐτῷ τῷ φλοίῳ, a good example of the flexibility of the Greek compound adjective. Cf. the word αὐτοβοεῖ: αὐτόφυλον, Soph. *Phil.* 35 (=made of wood alone).

211. ὄθι λῖς: the ι is lengthened before the liquid -λ- according to Epic use; cf. xxii. 121; xxv. 241, 73, 257; xi. 45; *Odys.* i. 56 αἰεὶ δὲ μαλακοῖσι, &c.

213. νευρεῖν: a collateral form for νευρή: cf. ἐγχείη. Oppian, has οὐραῖν for οὐρῇ (*Hal.* v. 479). So we find *καρχαρόδαν* (xxiv. 87); *μελεδανεύς* (xxiv. 106); *ἀμυχμόν* (xxiv. 126); *κηδεμονεύς* (Ap. Rhod.) for *κηδεμάν*, &c.

215. εἰ . . . ἰσαθρήσαιμι, 'if haply I might see him'; cf. *Iliad* xiii. 760 φοῖτα . . . διζήμενος εἰ που ἐφεύροι: Ap. Rhod. iii. 113 βῆ δ' ἴμεν εἰ μιν ἐφεύροι, &c.: Sonnenschein, *Syntaxis*, § 357.

216. ἡματος, 'it was now midday, and nowhere could I mark his tracks nor hear his roar.' οὐδέ πρ' ἀθρήσαι δυνάμην, *Odys.* xii. 232. The reading οὐδ' ὅπῃ is indefensible here, *pace* Meineke. The sense so yielded, 'I could not mark where his tracks were,' is clumsy, and the order would naturally be φρασθῆναι ἵχνια ὅπῃ.

219. ὄντιν' ἐροίμην, 'whom I could ask.' This use of the

optative is Homeric; *Iliad* ii. 687 οὐ γὰρ ἔην ὅστις σφιν ἐπὶ στίχας ἤγήσαιο. In primary sequence Homer uses subjunctive with or without *κεν*: *Iliad* ix. 165 κλητοὺς ὀτρύνομεν οἳ κε τάχιστα ἔλθωσι: *ib.* xxi. 103 οὐκ ἔσθ' ὅστις θάνατον φύγῃ. In Attic we should here have the aorist indic. with *ἄν*: ὄντινα ἠρώτησα ἄν. Cf. Plato, *Phaedo*, ad init. οὐδεὶς ἀφίκεται ὅστις ἄν ἡμῖν ἀγγεῖλαι οἴος τ' ᾔην. The abnormal instances in Soph. *Philoct.* 691, 280 ὧρᾶν οὐδένα ὅστις ἀρκέσειε, are due to the influence of the deliberative construction οὐχ εἶχον ὅστις ἀρκέσειε.

220. χλωρόν: *Odys.* xi. 43 ἐμὲ δὲ χλωρόν δέος ἤρει: *ib.* xxii. 42.

224 sqq. Imitated from *Odys.* xxii. 401:

εὐρεν ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσιν,
αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα,
ὅς ῥά τε βεβρωκὼς βοὸς ἔρχεται ἀγραύλοιο·
πάν δ' ἄρα οἱ στήθός τε παρηΐα τ' ἀμφοτέρωθεν
αἱματόεντα πέλει, δεινὸς δ' εἰς ὧπα ἰδέσθαι.

228. δεδεγμένοι: ὀππότε, 'waiting for his coming.' Theocritus uses δεδεγμένοις for the Homeric δέγμενος: *Iliad* ii. 794 δέγμενος ὀπύτε ναῦφιν ὑφορμηθεῖεν Ἀχαιοί. The clause ὀππότε ἰκοιτο is a prospective time clause (Sonnenschein, *Syntax*, 347).

230. τηύσιως, 'in vain'; Bacchyl. v. 81 μὴ ταβισιον προίει τραχὺν ἐκ χειρῶν ὀστών ψυχαῖσιν ἐπιφθιμένων: *ib.* xiii. 17 οὐ γὰρ δαμασίμβροτος αἰθων χαλκὸς ἀπλάτου θέλει πείρειν διὰ σώματος· ἐστρέφθῃ δ' ὀπίσσω φάσγανον refers like Theocritus to the impossibility of killing the lion with ordinary weapons.

239. ἀνεμώλιος αὐτῷ: see v. 40 (note).

242. περ' ἰγνύσιν, 'and lashed his tail about his flanks'; *Iliad* xx. 170, of a lion:

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν
μαστίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι,
γλαυκῖων δ' ἰθὺς φέρεται μένει, ἣν τινα πέφνῃ
ἀνδρῶν, ἣ αὐτὸς φθίεται πρώτῃ ἐν δμίλῃ.

Note the elision of *περ(ι)*, cf. Pind. *Pylh.* iv. 265 διδοῖ ψᾶφον περ' αὐτάς, and the verbs *περίαχε*, *περοίχεται*.

246. 'And his back bent like a bow as he gathered himself together, sides and flanks, for his spring.'

250. ἔφυγεν: gnomic aorist; 'flies from his hand.'

251. σὺν ὀρμῇ, 'with one bound.' The use of the preposition makes the phrase more picturesque; cf. ii. 136: Soph. *Antig.* 135 *μαινομένα σὺν ὀρμῇ*: Pind. *N.* x. 48 *δρόμῳ σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει*.

252. ἀθρόος: cf. xiii. 51.

255. κόρσης, 'swinging the seasoned club over my head'; cf. Eurip. *H. F.* 992 ὑπὲρ κάρα βαλὼν ξύλον καθῆκε παιδὸς ἐς ξανθὺν κάρα, ἔρρηξε δ' ὀσά.

258. πρὶν ἔμ' ἰκέσθαι, 'before he reached me.'

260. νευστάζων κεφαλῇ: cf. *Odys.* xviii. 239:

Ἴρος . . .

ἦσται νευστάζων κεφαλῇ, μεθύνοντι ἐοικώς,
οὐδ' ὀρθὸς στήναι δύναται.

Theocr. xxii. 98.

264. *ινιον*: the back of the neck.

ἤλασα: with his broken cluo or with his fist? The reading is however doubtful: *ἤλασα* is given by Π, but Φ has *ἐφθασα προφθῆς*, and it is possible that *προφθῆς* is wrong, not *ἐφθασα*: and we should substitute such a word as *πνίξας*, or *χρίμψας*. C. Hartung conjectures *ἐσπασα προφθῆς* which is attractive.

268. *πρὸς δ' οὐδας*, 'and I pinned his hind legs (*πόδας οὐραίους*) firmly to the earth with my heels, and held down his sides with my thighs' (not 'guarded against,' this would require *ἐφυλασσόμεν*). Heracles gets behind the lion, gripping his throat and throttling him, while he holds his back firmly with his knees, and treads on the beast's hind legs.

For *οὐραίους* cf. Aratus, 145 *οὐραίους ὑπὸ γούνασι*.

270. *μέχρι*, 'until I had stretched out his fore-limbs (*βραχίονας*) and lifted him lifeless.'

275. *τημητή*: the syllable remains long in hiatus, as in *Iliad* xxiv. 52 *ἔλκει· οὐ μὴν, &c.*

οὐδὲ μὲν ἄλλῃ, 'nor in any way besides.' This is Wordsworth's conjecture for the meaningless *ἕλῃ* of the MSS., but is weak and unsatisfactory. Meineke's *ἤλω* is not likely to find supporters. The corruption probably goes deeper than the single word.

276. *ἐπὶ φρεσὶ*, 'set the thought in my mind'; *Odyss.* xviii. 158 *τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ . . . μνηστῆρεςσι φανῆναι*.

277. *αὐτοῖς . . . ὀνύχεσσιν*, 'with my nails unaided.'

279. *ἰωχμοῖο* here = 'battle,' a new sense of the word; cf. *δεΐλιας ἄντας*, Pind. *N.* 9. 84. The Π reading *ὄφρα μοι εἴη* is hardly right. The rare *ἰωχμοῖο* would never have been substituted for it.

XXVI.

This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the *Bacchae* with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in *Hermes*, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 *χαίροι μὲν Διόνυσος, κ.τ.λ.*). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like *Id.* xxii; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.

1. *μαλοπάρανος*: cf. vii. 117 *ὦ μάλοισιν ἔροντες ἐρευθομένοισιν ὄμμοι*: the word is possibly chosen as an intentional refine-

ment of Hesiod's Ἀγανὴν καλλιπάρηον (Theog. 975). See generally Eurip. *Bacch.* 679:

ὄρῳ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὣν ἤρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγανὴ σή, τρίτου δ' Ἴνῳ χοροῦ.

5. κάμον, 'made.'

6. τῶς τρεῖς. The article is used regularly in Greek in mentioning a part or fraction of a larger number already given.

8. εὐφάμως, 'in holy silence'; cf. the use of the verb: εὐφημεῖν χρή κἀξίστασθαι τοῖς ἡμετέροις χοροῖσιν (Arist. *Frogs* 353). νεοδρέπτων: of new-plucked branches, as described above.

9. ἐθυμάρει, 'was pleased.' Bacchus himself was the founder of the Bacchic worship; see Eurip. *Bacch.* 21:

ἐκεῖ χορεύσας καὶ καταστήσας ἐμὰς
τελετὰς ἴν' εἶην ἐμφανὴς δαίμων βροτοῖς.

13. ἐτάραξε, 'dashed to pieces all the sacred things' (Hiller); ὄργια includes the altars and sacred vessels, &c. The motive is explained by the following words: τὰ δ' οὐχ ὀρέοντι βέβηλοι ('on which the unhallowed look not').

15. μαίνετο, 'raged'; cf. *Ajax* 81 μεμνηνός ἄνδρα.

μὲν τε . . . δέ expresses with the anaphora of μαίνοντο a very close connexion of the two actions; see Liddell and Scott, s. v. μὲν B. ii. 3; *Iliad* v. 139 τοῦ μὲν τε σθένος ὤρσεν, ἔπειτα δέ τ' οὐ προσαμύνει: Theocr. xxv. 92.

17. ἐρύσαισαι: Aeolic form of participle, = ἐρύσασαι.

19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.

22. Compare the account in Eurip. *Bacch.* 1125:

λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,
ἀπείσπαρξεν ὤμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χερσίν.
Ἴνῳ δὲ τὰπὶ θάτερ' ἐξείργαζέτο,
ῤῆγγυσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
ἐπείχε βακχῶν ἦν δὲ πᾶς ὁμοῦ βοή.

24. κρεανομέοντο: intentionally ghastly, like R. Kipling's—

'When wounded you lie on Afghanistan's plains,
And the women come out to cut up what remains.'

26. πένθημα (Πενθηα): an instance of the fondness of the Greeks for seeing ominous significance in names; Eurip. *Bacch.* 367 Πενθύς—πένθος: Aesch. *Agam.* 686 Ἑλέναν . . . ἐπεὶ πρεπόντως ἑλένας, ἑλανδρος, ἐλέπτολις ('Helen ship's Hell, man's Hell, city's Hell'—Browning). So Shakespeare, *Rich. II.* ii. 1 'Old John of Gaunt and gaunt in being old,' though here there is less thought of the name as ominous.

264. *ὐνιον*: the back of the neck.

ῥηλασα: with his broken cluo or with his fist? The reading is however doubtful: *ῥηλασα* is given by Π, but Φ has *ἔφθασα* *προφθῆς*, and it is possible that *προφθῆς* is wrong, not *ἔφθασα*: and we should substitute such a word as *πνίξας*, or *χρίψας*. C. Hartung conjectures *ἔσπασα* *προφθῆς* which is attractive.

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270. *μέχρι*, 'until I had stretched out his fore-limbs (*βραχίονας*) and lifted him lifeless.'

275. *τμητή*: the syllable remains long in hiatus, as in *Πiad* xxiv. 52 *ἐλκει· οὐ μὴν, &c.*

οὐδὲ μὲν ἄλλῃ, 'nor in any way besides.' This is Wordsworth's conjecture for the meaningless *ἔλῃ* of the MSS., but is weak and unsatisfactory. Meineke's *ῥηλ* is not likely to find supporters. The corruption probably goes deeper than the single word.

276. *ἐπὶ φρεσὶ*, 'set the thought in my mind'; *Odyss.* xviii. 158 *τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ . . . μνηστῆρεςσι φανῆναι*.

277. *αὐτοῖς . . . ὀνύχουσι*, 'with my nails unaided.'

279. *ἰωχυοῖο* here = 'battle,' a new sense of the word; cf. *δ'είας ἄντας*, Pind. *N.* 9. 84. The Π reading *ὄφρα μοι εἴη* is hardly right. The rare *ἰωχυοῖο* would never have been substituted for it.

XXVI.

This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the *Bacchae* with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in *Hermes*, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 *χαίροι μὲν Διόνυσος, κ.τ.λ.*). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like *Id.* xxii; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.

1. *μαλοπάρανος*: cf. vii. 117 *ὦ μάλοισιν Ἐροντες ἐρευθομένοισιν ὄμιοι*: the word is possibly chosen as an intentional refine-

ment of Hesiod's 'Αγανὴν καλλιπάρηον (Theog. 975). See generally Eurip. *Bacch.* 679:

ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὣν ἤρχ' ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγανὴ σή, τρίτου δ' Ἰνὼ χοροῦ.

5. κάμον, 'made.'

6. τὼς τρεῖς. The article is used regularly in Greek in mentioning a part or fraction of a larger number already given.

8. εὐφάμω, 'in holy silence'; cf. the use of the verb: εὐφημεῖν χρὴ κάξιστασθαι τοῖς ἡμετέροισι χοροῖσιν (Arist. *Frogs* 353). νεοδρέπτων: of new-plucked branches, as described above.

9. ἑθυμάρε, 'was pleased.' Bacchus himself was the founder of the Bacchic worship; see Eurip. *Bacch.* 21:

ἐκεῖ χορεύσας καὶ καταστήσας ἑμὰς
τελετάς ἵν' εἶην ἐμφανὴς δαίμων βροτοῖς.

13. ἱτάραξε, 'dashed to pieces all the sacred things' (Hiller); ὄργια includes the altars and sacred vessels, &c. The motive is explained by the following words: τὰ δ' οὐχ ὀρέοντι βίβηλοι ('on which the unhallowed look not').

15. μαίνεται, 'raged'; cf. *Ajax* 81 μεμηνότ' ἄνδρα.

μέν τε . . . δέ expresses with the anaphora of μαίνοντο a very close connexion of the two actions; see Liddell and Scott, s. v. μέν B. ii. 3; *Iliad* v. 139 τοῦ μὲν τε σθένος ὤρσεν, ἔπειτα δέ τ' οὐ προσαμύνει: Theocr. xxv. 92.

17. ἐρύσαισαι: Aeolic form of participle, = ἐρύσασαι.

19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.

22. Compare the account in Eurip. *Bacch.* 1125:

λαβοῦσα δ' ὠλένας ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,
ἀπείσπαραξεν ὤμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.
Ἰνὼ δὲ τὰπὶ θάτερ' ἐξεργάζετο,
ῥηγνύσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
ἐπείχε βακχῶν' ἦν δὲ πᾶς ὁμοῦ βοή.

24. κρεανομέοντο: intentionally ghastly, like R. Kipling's—

'When wounded you lie on Afghanistan's plains,
And the women come out to cut up what remains.'

26. πένθημα (Πενθήα): an instance of the fondness of the Greeks for seeing ominous significance in names; Eurip. *Bacch.* 367 Πενθείς—πένθος: Aesch. *Agam.* 686 Ἑλέναν . . . ἐπεὶ πρέποντως ἑλένας, ἑλάνδρος, ἐλέπτολις ('Helen ship's Hell, man's Hell, city's Hell'—Browning). So Shakespeare, *Rich. II.* ii. 1 'Old John of Gaunt and gaunt in being old,' though here there is less thought of the name as ominous.

27. οὐκ ἄλλῳ, 'I care not, nor let another give heed to him that is hated of Bacchus, nay, not if he suffered a harder fate than this.'

ἀπεχθόμενος: we may take this to refer to Pentheus, or to any other who offended the god; such as was Erysichthon who τούσσα Διώνυσον γὰρ ἃ καὶ Δάματρα χαλέπτει καὶ τῷ γὰρ Δάματρι συναργίσθη Διόνυσος (Callim. vi. 70), and was punished with insatiable hunger.

29. εἴη: the subject must be ἄλλος of l. 27: 'Let not another care, but let him be a child of nine years or entering on the tenth.' The only passage which gives any key to the meaning seems to have been overlooked by the commentators. In Callim. iii. 14 Artemis asks her father: δὺς δέ μοι ἐξήκοντα χορίτιδας ὠκεανίνας, πάσας εἰναίτεας πάσας ἔτι παῖδας ἀμύτρους. Artemis' attendants are to be novices of nine years old. Add to this the fact often noticed that children were initiated into the Bacchic mysteries (*A. Pal.* xi. 40) and we get a possible explanation. 'But let him be as a young novice of Dionysus, as one nine years old or entering on his tenth, and let me too be pure and pleasing to the pure.'

δεκάτω: cf. xv. 129.

30. εὐαγέοιμι: cf. Callim. *Del.* 98 εὐαγέων δὲ καὶ εὐαγεεσσι μελομένην.

31. αἰστός: cf. *Iliad* xii. 243 εἰς οἰωνὸς ἀριστος ἀμύνεσθαι περὶ πάτρης. The present passage shows a curious specialization of use.

XXVII.

On the authorship of this see *Intro.* § 3. The poem gives in dialogue a rustic wooing between one Daphnis and an unnamed girl. Style, language, and tone are alike un-Theocritean.

1. The beginning is abrupt, but there is no necessity to suppose anything lost. The girl tempts Daphnis on by a coy reference to 'another neatherd,' and the prize he won by daring, and accompanies her words apparently with a kiss.

2. 'Rather Helen has captured the neatherd with her kiss, unforced.'

8. μὴ καυχῶ refers to the words ἄξυγα κώραν, 'you will not always be able to boast that you are a young girl.'

ὡς ὄνορ: Theognis, 985 αἶψα γὰρ ὥστε νόημα παρέρχεται ἑγλαὸς ἤβη.

8°. Granted that this line stands where the author intended, and as he wished, it would seem to mean 'and if I do grow old, then life at any rate is milk and honey to me.' Then after this line one must be lost in which Daphnis reiterates his warning of the shortness of youth (ἀδύ τι γηρ. conj. Ribbeck).

9. The girl objects, 'the grape becomes the raisin, and the dried rose shall not perish,' i.e. I too may change, but I shall

retain something of my sweetness and still shall please. For the mode of expression cf. *A. Pal.* v. 303 :

δμοφ' οὐκ ἐπένευσας· ὅτ' ἦς σταφυλὴ παρεπέμφω,
μὴ φθονέσῃς δοῦναι κὰν βραχὺ τῇς σταφίδος.

Nicet. Eug. vi. 635 :

σὸν φθινόπωρον κρείττον (ἢ ποῖος λόγος;)
ἔαρος ἄλλης σὺς δὲ χειμῶν καλλίαν
ὀπωροφυοῦς εὐκραοῦς ἄλλον θέρους.

13. διζύον : partic. of διζύω, 'no lovesick tune.'

16. λίνον : Ibycus, *fr.* 2 ἔρος ἐς ἀπειρα δίκτυα Κύπριδος με βάλλει.

18. This verse stands before 17 in the MSS.; it is obviously out of its place here. Hermann with some probability sets it after l. 2, dividing it between the girl and Daphnis, but marking a lacuna of two half-lines and reading ἀμέλξω. I should prefer χεῖλεα μίξω. If it belongs wholly to the girl a line of Daphnis must be lost. Warton proposes καὶ εἰ γ' ἐτι, 'and if you do, I will scratch your lips.'

20. ζυγόν, 'you ever bear his yoke.'

22. νόμον, 'no one sings my marriage-song'; cf. l. 25; Nonnus, xlvii. 323 :

ἀβρὸς ξην ὑμέναιος ἀειδομένης Ἀριάδνης
καὶ χορός.

Musaeus, 274 :

ἦν γάμος ἀλλ' ἀχόρευτος· ξην λέχος ἀλλ' ἄτερ ὕμων
οὐ Ζυγίην Ἥρην τις ἐπευφήμησεν δαίδως . . .
οὐδὲ πολυσκάρβωφ τις ἐπεσκίρτησε χορείῃ·
οὐχ ὑμέναιον ἀείσε πατὴρ καὶ πότνια μήτηρ.

24. ῥέξαιμι : the use of the plain optative in questions occurring in Homer (*Iliad* xi. 838) becomes very common in Alexandrian and later writers, Herond. v. 76 τίς οὐκ ἐμπτύοι; &c.

31. νίον φάος : i. e. you will renew your beauty in your children; so Oppian, *Hal.* v. 89 πατὴρ γε γηράσκοντι νέον σθένος νίεσ.

34. ὄμνυε : on these forms see Dr. Rutherford, Babrius, 50.

35. διῶξαι, 'even if you wish to chase me.' Perhaps we should read γε for με, 'I swear not to leave you, and I swear if you like even to pursue you.'

XXVIII.

This graceful little lyric accompanies a present of an ivory distaff to Theugenis, wife of Theocritus' friend Nicias, now practising as a doctor in Miletus; see *Introd* p. 34. The metre is Asclepiad.

— — — — —
— — — — —
— — — — —

Or more strictly

—υ|—υυ|L||—υυ|L||—υυ|—υ|—Λ||

The dialect in 28-30 is Aeolic. The chief peculiarities of this are: (1) the absence of the spiritus asper in almost every case (l. 4 ἱρον=ιερόν): (2) the shifting of the accent far back on words, e.g. 6 ἴδαν, 23 δει, 25 τίματα, &c.: (3) the doubling of consonants, ἄμμιν, ξέννον, χέρρας=χείρας, Μίλλατον, 16 ἄμμετέρας: (4) in conjugation of verbs; a large number of verbs appear in the -μ form instead of -ω. Thus xxviii. 3 θέρσεισ' = θαρσούσα (θήρσημι). So we have ὑμάρτη, xxviii. 3—ὑμάρτημι for ὑμαρτίω: αἰτήμεθα, xxviii. 5: ποτήμενα, xxix. 30: δοκίμοι, xxx. 26 (δοκίμωμι): φίλη, xxix. 20 (φίλημι): ἐθέλεισθα or ἐθέλησθα (ἐθέλεις), xxix. 4. In the -ω conjugation the participle is formed in -οισα (xxviii. 19); the 2nd pers. sing. -ης for -εις (xxix. 14); infin. -ην for -ειν (xxix. 35); εἰμί has participle ἔσσαν (xxviii. 16): (5) in nouns note the accus. plur. -ας for -ους (xxviii. 20); gen. sing. in -ω (xxx. 1, &c.).

As with the Doric used in the other idylls the Aeolic here is not a pure dialect, but contains an admixture of forms which are not Aeolic at all [xxviii. 6 ὅπως: καλεῦντος, xxix. 39 (Aeolic would be καλέντος): νότοντα, xxix. 31]. Others which are Aeolic but quite obsolete, βράκη (= ῥάκη), xxviii. 11; ἀπό for ἀπό, βραΐδιος, xxx. 27; *vid.* Legrand, *Étude*, p. 252. How much is to be attributed to Theocritus and how much to faulty transmission is not to be determined with certainty; the restoration or not of Aeolisms must depend on the taste of each individual reader.

2. γύναιφιν: dative after δῶρον: cf. Soph. *Trach.* 668 τῶν σῶν Ἡρακλεῖ δωρημάτων: Eurip. *I. T.* 387.

3. Νείλεος πόλιν: Miletus; Callim. iii. 225:

χαῖρε Χιτώνη

Μιλήτω ἐπίδημε' σέ γάρ ποιήσατο Νείλεως
ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπίθην.

4. καλάμω . . . ὑπαπάλω. I have left the Vulg. lectio, although the last word is in the highest degree uncertain. No satisfactory emendation is forthcoming, and the only plausible suggestion is that the word conceals ὑπ' + the name of a hill (Meineke). It is just possible, however, to keep to the MS. and explain the word as a compound of ὑπό and ἀπαλός, like ὑπό-συχνος, &c., the ὑπο- giving the sense of 'somewhat.' It is, however, then necessary to suppose that the first -α- is counted long on the analogy of such Aeolic forms as ἐν(ν)εκα, ξέν(ν)ον, σὺν ὀλίγῳ (xxviii. *fin.*). In that case translate 'where is the shrine of Cyprus of tender reeds.' There was a temple of Venus at Samos called τὸ ἐν καλάμοις or τὸ ἐν ἔλει: cf. Theocr. vii. 115, where the name Βυβλίς is probably connected with βύβλος and derived from these rush-beds.

6. τέρψομαι: cf. *Odys.* xvi. 25 νῦν εἰσελθε φίλον τέκος ὄφρα σε θυμῷ τέρψομαι εἰσορών.

7. ἱερὸν φύτον: cf. *Iliad* ii. 704 Ποδάρκης, ὄζος Ἀρης: Theocr. vii. 44.

8. πολυμόχθω, 'wrought with toil.'
γεγενημέναν, 'made'; the passive of ποιέω as in *Isocr.* ii. 27 τοῖς πράγμασι τοῖς μὴ διὰ σοῦ γεγενημένοις, &c.

9. ὀλόχω = ὀλόχου.

χείρας = χείρας.

10. πέπλοις: acc. plur. = πέπλους: cf. ll. 12, 16.

11. φορέουσ' = φορέουσι (φοροῦσι).

βράκη (βάκη), 'raiment.' The β represents the digamma at the beginning of words in Aeolic; so βροδοπάχες is restored in Sappho; and we find βραϊδίας, Theocr. xxx. 28, and βραδινός in Sappho.

ὑδάτινα: Callim. fr. 295 has ὑδάτινον καίρωμα. The sense is probably 'flowing,' not 'water-coloured' or 'transparent.' That was at any rate the sense understood by Antipater in *A. Pal.* ix. 567 ὑδατίνους φορέουσα βραχίονας.

13. πίζαντο, 'would get shorn.' The use of the middle is curious; cf. Pseudo-Phocyl. 166 ἀρourke λήια κειράμεναι.

αὐτοῖναι, 'in one year.'

15. ἰβolloύμαν = ἰβουλόμην.

ἄκρας, 'idle.'

16. ἀμμετέρας . . . χθονός: see Intro.

17. Ἐφύρας: Corinth; cf. xvi. 83. Syracuse was a colony from Corinth.

19 sqq. δε . . . ἀπαλαλκίμεν, 'he knows many a skilful healing art to keep disease from men.'

νόσοις is acc. plur. ἀπαλαλκίμεν, infin. dependent on φάρμακα ἰδάη. The form is Epic rather than Aeolic.

21. πεδά = μετά: cf. xxix. 38.

24. κῆνο = ἐκείνο, τόπος = τὸ ἔπος: 'thus shall one say who sees thee: truly a little gift, but great the love; and love makes all things precious'; cf. *A. Pal.* vi. 227 ὀλίγην δύνειν ἀλλ' ἀπὸ θυμοῦ and the Homeric δόσις δ' ὀλίγη τε φίλη τε (*Odyss.* vi. 208).

25. σύν: cf. ἀσυνέτημι τῶν ἀνέμων στάσιν, Alcaeus.

XXIX.

This and the following idyll are the most purely personal in the collection, and together with xii show Theocritus in the light of a love-poet. While however xii was conventional in form and feeling, these open the poet's heart more unreservedly. They show a pure and tender feeling of chivalrous attachment constant in disappointment, not without self-condemnation for entertaining hope, but still hopeful of a consummation of pure friendship. The tone is reserved but breathes sincerity, and seems to show that Theocritus knew nothing and would know nothing of the abuses to which these friendships led in Greek society.

The metre is

- ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣

That is

- ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣ - ̣ ̣

Cf. Alcaeus, 25 ἀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται βύπας.

1. ἀλάθεια = ἀλήθεια: "wine and truth" runs the proverb, 'lad'; cf. the proverb 'in vino veritas,' Theogn. 500 ἀνδρὸς δ' οἶνος ἔδειξε νύον: Alcaeus, 53 οἶνος γὰρ ἀνθρώποις δίοπτρον: Schol. Plato. *Sympos.* 218 εἴ ἐστι δὲ ἄσματος Ἀλκαίου ἀρχὴ οἶνος ὧ φίλε παῖ καὶ ἀλήθεια.

3. The order is κῆγω μὲν ἐρέω τὰ κέατ' (= κεῖνται) ἐν μυχῷ φρεσὶν.

ἐγὼ μὲν: with personal pronouns μὲν is not infrequently used where no δέ clause follows; cf. vii. 50; similarly *Iliad* i. 234, &c.

4. ἐθέλησθα: 2nd sing. pres. indic. from ἐθέλημι. Aeolic adds -θα to the termination; Ahrens (*Dial. Ael.* p. 139) would write ἐθέλεισθα, φίλεισθα (Sappho, 22), ἐχεισθα (Theogn. 1316), &c.

φάλειν is no Aeolic form. The line is imitated by Nicet. Eugen. v. 35:

σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης
δοκῶ ποθεῖν ἡμισυ ζωῆς ἔχειν.

Cf. Callim. *Epig.* 41.

6. ζά = διά: so ζάδηλος = διάδηλος, Ζόννυξος = Διόνυσος. Cf. the formation of φράξω from φράδ-j-ω.

ιδέαν, 'beauty.'

7. μακάρεσσιν ἴσαν: cf. Sappho, 2:

φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν ὦντηρ, ὅστις ἐναντίος τοι
ἴσάνει.

8. ἐν σκότῃ: Lucret. 5 'in tenebris vita ac maerore iacebat.'
ὅτα = ὅτε.

οὐκ: the negative attaches inseparately to the verb and forms a single notion, 'when you refuse.' Hence οὐ is allowed in spite of the subjunctive.

9. δίδων = δίδοναι, Ahrens, *op. cit.* p. 141; cf. vii. 124 νάρκαισι διδοίη.

12. 'Make thee a single nest in a single tree where no poisonous thing shall come.'

καλία: Leonidas, 91 (*A. Pal.* vii. 736):

μὴ φθείρεν, ἄνθρωπε, περιπλάνιον βίον ἔλκων,
ἄλλην ἐξ ἄλλης εἰς χθὸν ἀλινδόμενος·
μὴ φθείρεν· κενεὴ σε περιστέψαιτο καλὴ,
ἣν θάλποι μικρὸν πῦρ ἀνακαίόμενον, κ.τ.λ.

13. ὅπη μὴδέν, 'where it shall not come.' The sentence is final; cf. Soph. *O. T.* 1412 ἐκρίψατ', ἐνθα μήποτ' εἰσέψεσθ' ἔτι, &c.

15. μάτης: 2nd sing. pres. imperat. μάτημ, 'to search for.'

17. ἐγένενυ: cf. xii. 25, note.

18. τρίταιον: sc. φίλον, 'thou makest him a friend of three

days' standing,' in contrast to *τρίτης φίλος* above, 'a friendship three years old.' Cf. the complaint, Theognis, 1311:

ἔμην δὲ μεθήκας ἀτίμητον φιλόττητα,
οὐ μὲν δὴ τούτοις γ' ἦσθα φίλος πρότερον·
ἀλλ' ἐγὼ ἐκ πάντων σ' ἐδόκουν ἔσσεσθαι ἐταῖρον
πιστόν· καὶ δὴ νῦν ἄλλον ἔχεισθα φίλον.
ἀλλ' ὁ μὲν εὖ ἔρδαν κείμει, κ.τ.λ.

19. *ἄνδρων* . . . *πνέειν*: the only way to explain this is to understand *πνεῦμα* from *πνέειν* so that *ἄνδρων* shall depend on *πνεῦμα* not on the verb; 'you seem to breathe the spirit of swelling pride.' It is possible that *ἄνδρων* is a gloss and has displaced an accusative, e.g. *ὑβριν* (so Meineke). Fritzsche joins *πνέειν* with *ἄνδρων*, &c., and compares Arist. *Knights* 437 *συκοφαντίας πνεῖ*, but the genitive of a concrete expression like *ἄνδρων τῶν ὑπέρ* could not be so used.

21. *ἀκούσσαι*, 'thou shalt be called'; cf. xvi. 30.

24. *κῆμε*: 'and has changed my iron heart to yielding.' For *ἐξ* cf. xxii. 112; Soph. *O. T.* 454 *τυφλὸς ἐκ δεδορκότος*, &c.

25. *πέρ* = *ὑπέρ*, Ahr. *Dial. Aeol.* p. 151; Alcaeus, 18 *πέρ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει*: cf. Theocr. xxx. 3. 'I beseech thee by thy soft lips to remember.'

πετέρχομαι = *μετέρχομαι*: so *πεδά* (l. 38) = *μετά*. For the sense of the verb cf. Herod. vi. 68 *ἐγὼ ἂν σε μετέρχομαι τῶν θεῶν εἰπεῖν τὸ ἀληθές*.

26. *δμνάσθην* = Attic *δναμνησθῆναι* (so *δμνάσειε*, Pind. *P.* i. 47 = *δναμνάσειε*, Ahrens, *Dial.* pp. 141, 149). Both in *πέρ* and *πέρουσιν* the vowel before the liquid is counted long.

29. *φόρη*: 3rd pers. sing. pres. indic.; but these forms in *-η* are doubtful. Ahrens would write *φóρει* (*Dial. Aeol.* p. 92).

30. *βαρδύτεροι*, 'we are too slow to seize a winged thing'; the full form of the construction is *βραδύτεροι ἢ ὥστε συλλαβεῖν*. Similarly Thucyd. ii. 61 *ταπεινὴ ὑμῶν ἢ διάνοια ἐγκαρτερεῖν ἃ ἔγνωτε* for *ταπεινότερα ἢ ὥστε ἐγκαρτερεῖν*.

35. *ἀνέμοισιν*: cf. xxii. 167.

36. *ἐν θυμῳ*, 'say in your heart,' *Odys.* xix. 209 *αὐτὰρ Ὀδυσσεὺς θυμῷ μὲν γόωσαν ἔην ἐλέαιρε γυναῖκα*.

ἐνόχλητ: see note on 29 (*φόρη*).

37. *νῦν μὲν*. There is no need for any transposition of the lines. The apparent confusion arises merely from the paratactical structure of the Greek, where we should use a subordinate clause: 'If thou shouldst cast these words to the winds and say in thy heart "why troublest thou me?" then, *while* now for thy sake I would go to fetch the golden apples or to fetch back Cerberus the watcher of the dead, then I would not stir to thy doors even if thou didst call me, but would cease from the burden of my sickness.'

χρύσεια μάλα suggest both an heroic exploit as of Heracles, and a journey to the limits of the world; cf. Callim. vi. 11 *ἔστ' ἐπὶ δυσμᾶς ἔστ' ἐπὶ τῷ μέλανας καὶ ὅρα τὰ χρύσεια μάλα*.

38. *βαίην*: not a wish, but as in xvi. 67; hence *οὐδέ* not *μηδέ* in the following line.

XXX

On the authenticity of this see *Introd.* § 3. The poem was only discovered in 1864 by Ziegler, and first published by Bergk in 1865. Yet the MS. in which alone it is preserved was thought to have been thoroughly collated more than once. The metre is as in *xxviii*. The person addressed is in all probability the same as in *Id.* *xxix*.

1. τῷ χαλεπῷ : cf. *ii.* 95 ; and for the genitive *iv.* 40.

2. τεροτραῖος, 'like a quartan-fever'; ὥς is omitted as in *xiii.* 24, &c. The point of the simile is explained by *l.* 5. The fever comes and goes, and so his love as yet holds him for a day and lets him go, but soon will give him no rest.

3, 4. The text is here too corrupt to admit of convincing emendation ; and no one's proposal has yet been accepted by another. I can hardly hope for better success.

κάτω μὲν μετρίως of the MS. is hardly defensible. It would not mean 'fair in due proportion,' but 'fair enough,' somewhat disparagingly, and this is not a place for disparagement. Both sides of the antithesis being doubtful we can hardly expect to reach certainty in restoration ; but granted that μάκος μὲν μετρίῳ γ' is the sense intended, if not the actual words, the following clause as given in the text makes good sense. 'Not very tall is he, but all his height above the earth, all this is gracefulness.' Cf. *A. Pal.* *xii.* 93 :

ὅστε καθ' ὕψος
οὐ μέγας οὐρανὴ δ' ἀμφιτέθλε χάρις :

and comically in *Arist. Acharn.* 909 :

B. μικρός γὰρ μάκος οὗτος. Δ. ἀλλ' ἔπαν κακόν.

περρέχει = ὑπερρέχει : cf. *xxix.* 25.

τῷ πίδα, 'with the height he has.' πεδά (μετά) gives the accompanying conditions ; cf. *Xen. Symp.* *ii.* 15 καλὸς δ' παῖς ὃν ὁμῶς σὺν τοῖς σχήμασιν ἔτι καλλίων φαίνεται. (For the conjectures of others, see Ziegler and Hiller ; that of Maehly is the most attractive, but fails to make a good antithesis.)

5. ταῖς : sc. ἡμέραις : a strange ellipse and not found elsewhere, the nearest being *Theophr. Char.* 30 ταῖς τετάρταις, 'on the fourth of each month.' The end of the line is however very uncertain. ταῖς δ' εἰ (= ἐῖ) δμέραις (Maehly).

6. τάχα, 'but soon there will be no rest, not enough for sleep.'

ὅσον . . . ἐπιτύχην : consecutive = τοσοῦτον ὥστε ἐπιτυχεῖν. *Soph. O. T.* 1191 τοσοῦτον ὅσον δοκεῖν : *Thucyd.* *i.* 2 ὅσον ἀποζῆν : *A. Pal.* *v.* 138 οὐ δ' ὅσον ἀμπνεύσαι βαδὺν ἰῶσι χρόνον.

7. ἐχθές, 'for yesterday in passing he stole a glance at me sidelong, ashamed to look me in the face, and flushed red.'

δι' ὀφρύγων (= ὀφρύων), 'with head bent and looking from under the eyebrows.' ὀφρύς has not here of course any notion of 'pride' or scowling (*superciliosus*, Fritzsche), but simply forms the antithesis to ποτίδην ἄντιος. They say in Russian, *gljaditj iz podloboja*, 'to glance from under the brow'; opp. 'to look boldly in the face.'

λέπτ': a quick passing glance: κλέπτ' (Kreussler) is pretty but not necessary. Cf. Ibycus, *fr.* 2 ἔρος αὐτε με κνανέοις ἐπὶ βλεφάροις τακέρ' ὄμμασι δερκόμενος.

9. ὦρος = ὁ ἔρος.

11. εἰσκαλέσας, 'calling my heart before me.' Theocritus gives a new and quaint turn to such addresses to one's own heart as the Odyssean τέτλαθι δὴ κραδίη. Theognis, 1029 τόλμα θυμὸν κακοῖσιν ὅμως ἀτλήτα πεπονθώς: Archiloch. 66, &c. Cf. *A. Pal.* v. 23:

ψυχὴ μοι προλέγει φεύγειν πόθον Ἥλιοδώρας
... φησὶ μὲν ἀλλὰ φυγεῖν οὐ μοι σθένος· ἡ γὰρ ἀναιδὴς
αὐτὴ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

12. τί ἔσχατον, 'what will be the end of this thy folly?' We should probably scan τί'σχατον rather than τί ἔσχατον.

14. ὦρα, 'time to bethink thee whether thou art no longer young to look on. . . .'

φρονέειν takes the same construction as a verb of fearing here; cf. Xen. *Cyrop.* i. 1. 3 μετανοεῖν μὴ οὐ τῶν ἀδυνάτων ἢ τὸ ἀνθρώπων ἀρχεῖν.

15. 'Thou doest all that the young in years would do.' ἄρτι γεγεμένοι, cf. *A. Pal.* Append. 238 μήπω γεγυῖσθαι ἤβη: *ib.* vii. 76 ἄρτι δ' ἀρότρου γεγυῖσθαι.

18. βίος ἔρπει, κ.τ.λ. 'For his life speeds on swift as a roebuck, and to-morrow he will loose his sails for a voyage to another port, nor yet does the flower of his youth remain among his fellows.' Three warnings are contained in the three metaphors: first, that the lad is active of mind and body as a deer, and therefore no companion for an older man; secondly, that he changes his affection from day to day (cf. xxix. 14 sqq.); thirdly, that his prime of youth will soon be past (cf. vii. 120).

22. ὀμμηνασκομένῳ = ἀναμνησκομένῳ.

ὄρη (ὄρημι): ὄρεα. Hiller compares aptly Horace, *Odes* iv. 1. 37:

'Nocturnis ego somniis
Iam captum teneo, iam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.'

He makes the subject the same as τῷ δέ. Is it not rather ὁ πόθος personified?

24. ἐμεψάμαν, 'this charge did I make against my heart.' μέμψασθαι πρὸς τινα elsewhere = 'to lay a complaint before a judge': Xen. *Oec.* xi. 23 ἡ μέμφομαι τινα πρὸς τοὺς φίλους ἡ ἐπαινῶ (cf. λέγειν εἰς δικαστάς).

26. δοκίμοι (δοκίμωμι) = 'thinks.'

τοῖς: acc. plur. 'He thinks to discover easily how many nines of stars there are above our heads'; cf. Nicet. Eugen. iv. 411:

δοκεῖ δέ μοι τις ἂν παρέλθῃ καὶ φύγῃ
 Ἐρωτα τὸν τύραννον ἐπτερωμένον
 καὶ τοὺς ἐφ' ὕψους ἐκμετρήσειν ἀστέρας.

27. *ὀπποσσάκιαν* = *ὀποσάκις*.

ἐννία: the form of expression is chosen because of the mystic nature of the number nine. Plato's tyrant is 729 times as unhappy as the perfect citizen ($729 = 9^3$). Nicias, retreating from Syracuse, has to wait twenty-seven days (3^3) because of an eclipse of the moon. Ansonius (*Id.* xi) 'ter bibe vel totiens ternos: sic mystica lex est.'

28. *τὸν ἀμφενα* = *τὸν αὐχένα*.

μακρὸν σχόντα, 'stretching out my neck,' like a horse pulling a heavy load. Nonnus, *D.* xiv. 265 *εἰς ζυγὸν αὐτοκέλευστον ἐκούσιον αὐχένα τείνας* (Hiller).

31, 32. 'But me, the leaf of a day, that needs but a breath of wind (to make it fall), it carries where it listeth.'

δνέμων = *ἀνέμων*.

δεύμενον: not for *δευόμενον*, but contracted from *δεόμενον*—a Doric rather than Aeolic form. For the contraction, cf. Herond. v. 19 *τῶν σε γουνάτων δεύμαι*.

EPIGRAMS.

The epigrams given here are those which are preserved in the MS. of Theocritus, as well as in the *Anthology*. Two more are ascribed to the poet in *A. Pal.* vii. 262:

αὐδήσει τὸ γράμμα τί σήμά τε καὶ τίς ὑπ' αὐτῷ
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης:

and *A. Plan.* 253:

ἄνθρωπε, ζῶης περιφείδεο, μὴ δὲ παρ' ὥρην
 ναυτίλος ἴσθι· καὶ ὥς οὐ πολλὸς ἀνδρὶ βίος.

The latter appears also in *A. Pal.* vii. 534, under the name of Automedon, with four more lines added:

δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν θάσσαν ἐλθεῖν
 ἠπείγεις κοίλῃς ἔμπορος ἐκ Συρίης,
 ἔμπορος ᾧ Κλεόνικε· δύσιν δ' ὑπο Πλειάδος αὐτὴν
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

The authenticity of these two is more than doubtful. Of the others Nos. 15, 7, 9, 11, 16, 20, 21 are ascribed in the *Anthology* to Leonidas of Tarentum or to 'Leonidas or Theocritus.' How

they came to be confused, whether Leonidas is the author of any of them, who is responsible for their insertion in the *Anthology*, are questions beyond the compass of this book. I must refer the student to Geffcken's Monograph (*Leonidas von Tarent*, Teubner, 1896, p. 10 sqq.) and the authorities there referred to. It is possible that a collection of epigrams by Theocritus and Leonidas (and others?) existed before the compilation of the *Anthology*, and a confusion of pages led to the error (Geffcken opposes this). It is curious that Meleager in his preface to the *Anthology* does not mention Theocritus, unless, contrary to all evidence, we see our poet's name and not that of Asclepiades concealed in the pseudonym Σικελίδης, v. 46 Σικελίδεω γ' ἀνέμοις ἄνθεα φυόμενα. Did Meleager insert any of Theocritus' epigrams in the collection?

Epig. 2. The *Anthology* gives no name, but there is no reason to suspect the authenticity. The style is strikingly like that of Leonidas in his dedicatory epigrams; cf. *A. Pal.* 82 (Leonid. 82, Geffck.):

Θῆρις δ' δαιδαλόχειρ τῇ Παλλάδι πῆχυν ἀκαμπῇ
καὶ τετανθὺν νῶτον καμπτόμενον πρίονα·
καὶ πέλεκυν βυκάναν τ' εὐπαγέα καὶ περιαγῆς
τρύπανον ἐκ τέχνας ἄνθετο παυσάμενος:

another indication of close connexion between Theocritus and the Tarentine.

4. ἐμαλοφόρα: cf. *Id.* ii. 120.

πήραν: *Id.* i. 49.

Epig. 3. To Daphnis sleeping.

4. καθαρτόμενος κισσόν, 'with ivy bound about his head.'

6. κῶμα καταγρόμενον: the gathering drowsiness(?); but καταγείρω does not occur elsewhere; ?κατερχόμενον, 'coming upon thee.'

Epig. 4. A description of a rude figure of Priapus to whom the speaker will offer sacrifice if the god grant him relief from his sorrowing. Possibly Leonidas refers to this epigram in his lines (*A. Plan.* 261):

φύλαξ ἔσθηκα Πρίηπος
... εἴσατο γὰρ πιστόν με θεόκριτος ...

14. ἀποστέρεσαι: cf. xiv. 50.

Δάφνιδος ... πόθους, 'love for Daphnis.'

15. κεύθους, 'and promise that I will sacrifice'; the idea of saying is given by εὐχεο.

ἢν δ' ἀνανεύσῃ, 'but if he refuses, if I win my quest I will sacrifice thrice as much.' The prayer for deliverance from the love is but half-hearted; the real wish is to continue in the love and win.

Epig. 5.

4. κηροδέτω πνεύματι, 'the breathing of his wax-bound reed'; cf. ix. 19 πυρὶ δρυίνῃ, 'fire of oak logs,' and note on that passage.

Epig. 6.

1. τὸ πλεόν, 'what is thy gain?' cf. viii. 17.
2. διγλήνους ὥπας: the adj. contains a word of same meaning, as the subst. ὥπας: cf. *A. Pal.* v. 196 εὐπλόκαμον κίκιννον, &c.
6. ὅστιον οὐδὲ τέφρα, 'neither bone nor ash'; the first negative being omitted: *Aesch. Agam.* 532 Πάρις γὰρ οὔτε συντελὴς πόλις, &c.

Epig. 8. The epigram refers to a statue of Aesculapius set up by Nicias and carved for him by Eetion, but it obviously was not intended to be engraved on the pedestal.

3. ἱκνεῖται, 'entreats him with sacrifice.'
4. γλύψατο, 'got carved.' Note the use of the middle voice, cf. *Dem.* 520. 2; *Hdt.* ii. 135.

Epig. 9.

3. πολλὰς πατρίδος, 'instead of the wide fields of my native land I lie in a narrow robe of foreign soil.'
4. ἐφ'εσάμενος: *Ap. Rhod.* i. 691 ὁμοίαι ἤδη γαῖαν ἐφέσσεσθαι: *Soph. O. C.* 1701 ὃ τὸν ἀεὶ κατὰ γᾶς σκότον εἰμένος.

Epig. 11.

3. ἐπὶ ξείνης ξένον: cf. *Soph. Philoct.* 135 ἐν ξένῳ ξένον.
4. ὑμνοθέτης, 'the poet'; ἀειδοθέτης, *A. Pal.* vii. 50. I should prefer αὐτῷ for αὐτοῖς.
5. πάντων depends on κηδεμόνας.

Epig. 12.

2. θεῶν: as monosyllable; 'common in tragedy, never in comedy,' Shilleto.
- τὸν ἥδιστον θεῶν: prose would require τὸν ἥδιστον τῶν θεῶν, since of two nouns thus dependent if one has the article both would have it; cf. *Pind. Is.* vii. 8 τὸν φέρισταν θεῶν.

Epig. 13.

5. ἐκ σέθεν ἀρχομένους: cf. xvii. 1.

Epig. 14. eis Káikon trapexíτην, Anthol.

1. τράπεζα, 'money-changer's table,' 'bank.'
2. θεῖς ἀνελοῦ, 'take up your deposit when the account is reckoned up'; cf. *A. Pal.* v. 180 φέρε τὸν λόγον· ἐλθὲ λαβοῦσα φέρῃ τὰς ψήφους.

Epig. 15. In the *Anthology* the first couplet of the epigram is erroneously attached to the preceding epigram. *A. Pal.* 657 (Leonidas). Hence possibly the ascription of this epigram to Leonidas in the *Anthology* (see Geffcken, *op. cit.* p. 11).

Epig. 16.

2. πολλῆς ἡλικίης, 'fullness of years' = πολλῶν ἐτέων: cf. *Agathias. A. Pal.* vii. 734 οὕτω τῆς νομίμης ἐμπλεον ἡλικίης. The explanation of Hiller (πολλῶν ἡλικίων) is very unsatisfactory.
5. ἐν ἐτοίμῳ, 'in promptu'; cf. xxii. 61.

Epig. 17.

1. ὦ ξένη: cf. *xxiii.* 47; *A. Pal.* vii. 544:

εἰπὲ ποτὶ Φθίαν εὐάμπελον ἦν ποθ' ἔκειαι
καὶ πόλιν ἀρχαίαν ὦ ξένη θαυμασίαν
ὡς . . . εἶδες Δάμπαρος τόνδ' ἐπὶ παιδὶ τάφον, κ.τ.λ.

4. Cf. *Idyll* vii. 4.

The metre of the epigram is alternately iambic trimeter and hendecasyllable.

Epig. 18. On a statue of Epicharmus, the first writer of comedy.

The metre is at first sight a curious mixture of rhythms:
1. 1=1. 5=1. 9; 1. 3=1. 7; 1. 2=1. 4=1. 6=1. 8=1. 10.

The first of these is a rhythm of alternate trochees and spondees:

— ◡ — — — ◡ — — — ◡ — — — ◡ —;

but the apparent spondee should doubtless be counted as a choree with 'irrational' syllable; thus

— ◡ — > — ◡ — > — ◡ — > — ◡ — λ

The second will then be

λ : — ◡ | — ◡ | — ◡ ' — > | — ◡ | — λ ||

And the third

λ : — ◡ ◡ | — ◡ ||.

So that the rhythm of the whole is choreic.

2. εὐρών: cf. *Isocr.* 24 c τοὺς πρώτους εὐρόντας τραγῳδίαν.

3. χάλκεον . . . ἀνέθηκαν: cf. *Idyll* x. 33, and the lines of *Hermesianax* (*Athenaeus*, 597 a) quoted in *Introd.* § 1, p. 11.

5. τοῖ . . . πεδωριστά, i.e. 'οἱ . . . μεθομιλῆται α πεδαορίζειν quod in πεδαορίζειν abiit. Dativus πόλει pendet ab ipso illo πεδαοριστά quasi dicas τοῖς πολίταις μεθομιλοῦντες' (*Meineke*). The statue is erected by natives of Cos resident in Syracuse.

6. οἱ ἄνδρι πολίτῃ, 'as if to their own fellow-citizen.'

7. σωρὸν γάρ, 'for a store of language had he to requite those that remember him. For many an utterance did he make to help the life of men.'

μεμναμένους of the MSS. could only be kept if we joined it to τελεῖν as a command, and put a stop at ρημάτων, 'remember and pay him his due.'

9. εἰπῆ, not εἰπῆ.

Epig. 19. On the iambic poet Hipponax, noted for his bitter satiric verse.

The metre, like that of Hipponax himself, is the scazon iambic.

Epigrams on Hipponax are frequent in the *Anthology*, but all

make a different point—the danger of approaching the poet even in death; cf. Leonidas, 40 (*A. Pal.* vii. 408):

ἀτρέμα τὸν τύμβον παραμείβετε μὴ τὸν ἐν ὑπνῷ
πικρὸν ἐγείρητε σφῆκ' ἀναπαύομενον.
. . . τὰ γὰρ πεπρωμένα κείνου
ῥήματα πημαίνειν οἶδε καὶ ἐν 'Αΐδῳ.

Epig. 20. The metre is alternately hendecasyllable and Archilochian, the system of the latter being

— ∞ | — ∞ | — ∞ | — ∞ || — ∪ | — ∪ | L | — ^

i.e. four dactyls or equivalents in first half, then four trochees. The fourth of these is represented by a single long syllable held on to the length of three instead of two short syllables.

1. *Θραύσσα*: cf. Herond. i. 1 *Θρείσσα ἀράσσει τὴν θύρην τις*: Theocr. ii. 70.

2. *ἰδῶ*: the last syllable of the first half of the line may be long instead of short.

3. *γυνὴ ἀντί*: synizesis.

ἀντὶ τήνων ὧν ἔθρεψε = ἀντὶ τήνων ἃ ἔθρεψε, or in ordinary idiom ἀνθ' ὧν ἔθρεψε, 'in return for her nursing.'

Epig. 21. On a statue of Archilochus.

The metre is ll. 1 and 4 Archilochian (cf. *Epig.* 20), ll. 2 and 5 iambic trimeter, ll. 3 and 6 iambic with 'falling rhythm.'

∪ | — ∪ | — ∪ | — ∪ | — ∪ | L | — ^

The fifth foot is represented by a single long syllable; the last is a half foot with rest.

1. *στᾶθι καὶ εἰσδε*: the first verb is interposed in the construction, Xen. *Hellen.* vii. 3 *ὕμεις τοὺς περὶ Ἀρχίαν οὐ ψῆφον ἀνεμείνατε ἀλλὰ ἐτιμωρήσασθε*.

3. *νύκτα . . . ἄω*: west and east.

Epig. 22. On a statue of Peisander, an Epic poet of the seventh century B.C. He wrote a *Heracleis* in two books, of which barely a fragment survives. The metre is hendecasyllabic.

3. *ἐπάνωθε*: cf. vii. 5.

MEGARA.

See *Introd.* § 3, &c. The poem consists of a dialogue between Megara, the wife of Heracles, and Alcmena. The former asks the cause of Alcmena's pallor and appearance of grief, and in the course of her conversation tells briefly the story of Heracles' murder of his children. Alcmena in answer tells of a dream foreboding fresh suffering to Heracles and woe to herself.

5. ἀνδρός: *sc.* Eurystheus.

9. φαέεσσιν ἐμοῖσιν, 'my eyes.'

12. σφετέρῃσιν, 'his.'

13. σχέτλιος: exclamatory nominative; cf. xii. 34, note.

14. Κηρῶν . . . βέλενα, 'dread weapon of some Fury or Spirit of Death' (A. Lang); cf. Musaeus 308 of Hero's lamp, Μοῦραιον ἀνέφαυε καὶ οὐκίτι δαλὸν Ἑράτων. Hercules received his arrows as a gift from Apollo, his sword from Hermes, his breastplate from Hephaestus.

18. τὸ δ' οὐδ' ὄναρ, 'such a thing as has come on none other even in his dreams.'

23. κατ' αὐτοῦς, 'near them'; *Iliad* xvii. 732 ἀλλ' ὅτε δὴ β' Αἴαντε μεταστρεφθέντε κατ' αὐτοῦς σταίησαν.

25. ἡ βᾶ: MSS. ἡ γάρ οἱ: cf. xv. 112, note, but probably in all places where γάρ precedes *oi* and a short syllable is required we should read βᾶ. Cf. *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72.

27. αἰνοτόκια, 'most miserable of mothers'; cf. xxiv. 73, note.

28. πολλὸν . . . δόμον, 'the wide halls,' *'ampla domus'*; cf. xxii. 156 πολλή τοι Σπάρτη: *Epig.* ix. 3 πολλὰς πατρίδος.

30^a. Some such line as that supplied by Hermann seems necessary. Without it Ἀρτεμι, *κ.τ.λ.*, becomes quite a pointless address to the goddess; with it Megara expresses a double wish either that she had been slain by Heracles or had died at the hands of Artemis. This accords well with what follows, 31-35.

35. θεῖ: *sc.* 'in Thebes.'

36. οἱ μὲν: *sc.* τοκῆς.

44. πέτρης . . . σιδήρου: cf. *Idyll* x. 7; xiii. 5.

45. λείβεται: cf. v. 28, note, and for the expression, *Iliad* ix. 14:

ἴστατο δακρυχέων ὥς τε κρήνη μελάνυδρος,
ἦτε κατ' αἰγίλιπος πέτρης ὄνοφερὸν χεῖρ ὕδωρ.

Psalm xxii. 15 'I am poured out like water; all my bones are out of joint.'

46. ἡμαθ' ὀπόσσα, 'every day'; cf. 'quotquot eunt dies'; 'quot annis,' &c.: but ἡματα is *nominative* not *accusative*, ἐστὶ being supplied: see *Odyss.* viii. 214 πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὅσοι ἀέθλοι.

56. μήλων: cf. xiv. 38.

62. δαιμονίη παῖδων: cf. *Odyss.* xiv. 443 δαιμόνιη ξείνων. The sense here is rather 'poor child'—in pity—than 'noble child.' The latter meaning is always employed somewhat formally; cf. xxii. 62.

65. τὸ δεύτατον αἰεὶ . . ., 'continually to the last day of our lives.'

66 *sqq.* 'In love with sorrow would he be who would count them'; namely the sorrows οἱς ἐχόμεσθα. The *vulgata lectio* here yields no sense at all, nor has any emendation of single words proved at all satisfactory (ἀριθμήσειεν ἐν . . . θαρσύνῃ, Hermann, Ahrens, Meineke, which is beyond the understanding of any but themselves). I conjecture the missing hemistichs to be something like ἀριθμήσειεν ἃ περ θεὸς ἀμυν ἐθηκε ἄλγεα' τίς δέ κεν

εἶποι ἐφ' . . . , 'Who could count the sorrows God has laid upon us? And who would bid us have courage in this our woe? Not such is the destiny laid upon us' (i.e. not such as to be able, *θαρρεῖν*).

77. *μηδέν*, κ.τ.λ. : dependent on *ἴστω*, 'that I love thee no less than if . . .'

78. *ἦ εἰ* : for the synizesis cf. xi. 81.

81. *τῷ*, 'therefore.'

85. *ἦπαρ* = *ἦπαρι* : the 'ι' of the dative is occasionally elided in Epic Greek : *Iliad* v. 5 *ἀστέρ' ὀπαρινῶ ἐναλίγκιον*.

93. *ἔρδοι* : cf. x. 45, note. The kind of personification whereby the vision is said to do the hurt (*ἔρδοι*) is curious, but such confusions between a premonition and a cause are not hard to parallel in popular lore.

96. *δεδευγμένος*, 'having received the task.' It is noticeable how much stronger and vivid the verse becomes from this point to the end. The weaker strain of the opening of the poem nowhere gives the impression of easy workmanship. Possibly this is an evidence of early date, but there is no real evidence.

114. *οὐκ ἐθέλοντα* : a touch of quite Homeric simplicity!

124. *μάντις*, 'and may my foreboding prophesy ill to him, and may God bring nought to pass besides.'

THE DIALECT OF THEOCRITUS

In idylls i.-xi., xlii.-xlviii., xxiv. xxvi, and in the epigrams, Theocritus uses the Doric dialect. On xii. see *ad loc.* In xxii., xxv., and Megara, he follows Homeric usage. The dialect for the spurious poems is a less correct Doric: that of xxviii., xxix., xxx. is Aeolic (*vid.* preface to xxviii.).

The following sections will deal with the Doric as used in the above-named poems.

In the first place we must note that the dialect is nowhere pure Doric¹; Epic and Aeolic forms are intermixed, and local peculiarities are brought together, so that even the Doric is not a Doric of a single district.

Probably in Cos, where we have seen that Theocritus passed his youth, Aeolic forms might be heard; but the fact remains that Theocritus' dialect is a literary rather than a spoken form of speech.

1. Declensions.

- (a) *First declension.* Nouns in -α, -η, -ης.

η always becomes ā in terminations.

| Thus: | Nom. | Acc. | Gen. | Dat. |
|-------|-----------|-------|-----------|---------|
| | φαινά | ἔλαν | δοιδᾶς | κνύζῃ. |
| | Σιμυχίδας | Ἀίδαν | Λαμπριάδα | Εὐμάρα. |

Plural nominative -αί, accusative -ᾶς (v. 103), and so in adjectives αὐτᾶς (v. 33), καλᾶς (vii. 86).

The dative plural is properly -αῖς (i. 2), but the Homeric -αῖσι or -ησι are often used.

Genitive plural -ᾶν (i. 12).

Homeric is genitive singular. -αο from nominative -ης (i. 126).

- (b) *Second declension.* Genitive singular -ω for -ου (ii. 95), &c.

Homeric -οιο (ii. 134), &c.

Accusative plural usually -ας (i. 121). Sometimes -ος (i. 90).

Dative plural -αῖς. Homeric -αῖσι (iv. 7), &c.

¹ The chief authority for the Doric dialect remains Ahrens' great work *De linguae graecae dialectis*, Göttingen, 1839, to which should be added Morabach, *De dialecto Theocritea*, Bonn, 1874, and Curtius, *Studien*, x. 1. There is an excellent summary of the Theocritean usages in the Fritzsche-Hiller edition (Leipzig, 1881); cf. Legrand, *Stude*, p. 234 *sqq.* A useful collection of Doric inscriptions is published by Drs. Collitz and Bechtel, Göttingen, 1898 (Band 3, 2te Hälfte, ed. R. Meister).

(c) *Third declension.*

(i) Type γένος. Genitive singular θέρεος (ii. 58). χείλεος (vii. 20). Nominative plural χείλη (i. 29), and τήθεα (ii. 79).

(ii) In other types the chief variation is in dative plural; -σαι or -σι are both used. The latter only is true Doric (vii. 17, vii. 153, viii. 43).

So we have πορθμῆα (xvii. 49), Πηλῆι (xvii. 56), but in pastorals only -ει (i. 58), ἀριστέες (xviii. 17), ἀριστῆες (xiii. 17).

(d) *Adjectives in -us.*

These appear both in the Ionic form in feminine δδεία (i. 65), and Doric δδεία (i. 95)

2. Pronouns.

The Doric forms are: ἐγών, μεν (μουν), ἐμίν (ἐμοί). ἄμμες (ἡμεῖς), ἄμμε (ἡμᾶς), are Aeolic.

2nd person τύ (σύ), τύ or τέ (σε), τευ or τεῦς (σου, σοῦ), τιν or τοι (dative).

Here, as elsewhere, Doric shows the older form, retaining the original τ (Lat. tu, &c.). A rare form, τεοῦς (genitive singular), appears (xviii. 41; xi. 25).

3. Verbs.

(a) In -ω.

2nd person singular present indicative -εις for -eis occasionally (i. 3). 1st plural -εσσι for -εν (i. 16) δεδοίκαμεν, &c. 3rd plural -οντι for -ουσι, the older form appearing (Lat. -ant, &c.) (i. 38) μοχθίζοντι. So in contracted verbs φιλεῖντι = φιλέοντι = φιλέουσι (v. 80, &c.): subjunctive, -αντι (viii. 70); infinitive, -εν for -ειν occasionally (i. 14) συρίσδεν.

Participle: -οισα for -ουσα (Aeolic rather than Doric) constantly (ii. 137 λιποῖσαν). In verbs in -εω, -εῦσα for -οῦσα (v. 56).

In the future verbs in -ζω make -ξῶ instead of -σω: in all verbs the future is contracted -ῶ for -ω (viii. 86 δασῶ; vii. 71 αὐλησεῖντι; v. 142 καχαξῶ).

Similarly in aorist: ἐξήταξα (xiv. 28) = ἐξήτασα; cf. ἐλυγίχθης (i. 98).

A new present is formed from the perfect stem in many words. δεδοίκαω (xv. 58), *vid.* note on i. 63.

Many verbs pass from the -αω conjugation into the -εω, ποθορεῦσα (iii. 18), &c., and many, ordinarily conjugated in -ω, appear in the -μ form (these are strictly Aeolisms): cf. i. 36 note, vi. 8, and preface to idyll 28. (νικέω, Herondas, i. 51.)

(b) In -μ:

3rd singular present has -τι for -σι (cf. τύ for σύ and -οντι for -ουσι). φατί (i. 51), ὑφίητι (iv. 4).

3rd plural, -αντι, -εντι, -οντι for -ασι, &c. ἴσαντι (xv. 64) = ἴσασι.

In vi. 8 ποθόρησθα shows the Aeolic addition of -θα to the termination: cf. xxix. 4.

εἰμί shows the following peculiarities:—2nd singular present, ἐσσί; 1st plural present indicative, εἰμές (ii. 5); 3rd plural, ἐντί; imperfect, ἦς for ἦν, ἦμες for ἦμεν; infinitive, εἶμεν, ἦμεν (an older form), ii. 116; participle, ἐόν (ὦν once in idylls viii. and ix.), τοῖσα or εὔσα (v. 26), ἐόντα or εὔντα (ii. 3, Herondas v. 16); future, ἐσσεῖται.

4. Form of Words in general.

In stems of words α appears for η in many cases, but by no means universally. ποιμήν, not ποιμάν; ἀπεχθής, not ἀπεχθάς, &c.

τ appears for Attic σ in εἵκατι (εἴκοσι). ποτί (πρός), πλατίον = πλησίον (v. 28).

οι for ου in Μοῖσα (Aeolic).

α for ε in ἔτραχον (ἔτρεχον): γα = γε, and others.

κ for τ in ὄκα, πόκα (πότε).

The chief peculiarities in contraction are:—

ā for ου (= ao) in genitive 1st declension.

ā = ao; πεινᾶντι = πεινῶντι (but γελᾶντι = γελάουσι, i. 90, is from γέλλω: cf. i. 38).

ā = ω; ἐπάξα = ἐπήξω.

η for Attic ā in verbs in -αω; δρη, vii. 50. So ἔσορῆς, i. 90.

ω for ου in νῶν, xi. 74.

ευ for ου in φιλεῦσα, χεῖλεως, ὠθεῖνται, ἔρρευν.

Note the following individual forms:—

κᾶ = κεν = ἄν; τηνεί = ἐκεῖ; τῆνος = ἐκείνος; ὦς = ἐνθα; ἄς = ἕως; πρᾶν οἱ πρᾶν = πρῶην; τουτεί = τηνεί (v. 45); ἀμᾶ = ὁμοῦ (xi. 39); αἰ for εἰ; ποτί (πότ) for πρόσ.

5. The accent varies from the Attic in οὐτῶς, ἀλλᾶ. According to the grammarians the Dorians sounded παῖδας as παῖδας. And similarly γυναῖκας, αἴγας, φώτας (see R. Meister, *Bemerkungen zur griech. Accentuation*). It would hardly be a right course to foist these into our text of Theocritus.

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Accusative : *vid.* Case.

Adjectives :

1. *δρυνδὸν πῦρ*, ix. 19, note ; *διγλήνους ὄπας*, *Erig.* vi. 2.
2. of place and time : *δωδεκαταῖος*, ii. 4 ; *χρόνιος*, xiv. 2 ; *σκιφαῖος*, xvi. 93 ; *προδείελος*, xxv. 223 ; *διαπόντιος*, xiv. 55 ; *ὑπερούμιον*, xxiv. 95 ; *ὑποκάρδιον* (= *ὑπὸ τῇ καρδίᾳ*), xi. 15.
3. In accusative neuter, to denote time : *μεσονύκτιον*, xiii. 69 ; *δειλινόν*, xxi. 39 (*Arist. Eccles.* 377) ; *ποθέσπερα*, viii. 16.
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π. κ. ix. 18.

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2. Momentary action: i. 20; xii. 25; xxix. 16 (English would use present). See notes on i. 20; xii. 25.

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Article:

1. = Demonstrative pronoun: without substantive.

(a) Without particle added: i. 29; xxv. 129; vii. 103.

(b) With particle: αὐτὰρ δ, xxv. 232; αὐτὰρ δ γε, i. 52; δ γάρ, xvii. 4; δ μὲν, i. 138, &c.; δ δέ, ii. 102, &c.

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- (a) *Standing at head of clause* : substantive follows at some distance, i. 30 ; vii. 7 ; vii. 80 ; xiii. 17 ; vii. 136, &c.
- (b) *Attributes precede the substantive* as ἡ βομβεῦσα μέλισσα, iii. 13 ; v. 36.
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By attraction, xvii. 66 ὀλβιε κοῦρε γένοιο, xviii. 10.
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 - (b) *In apposition to sentence*, viii. 74 ; xxv. 274 ; xxiii. 40 ; xxv. 69 (ἀμφότερον).
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3. Dependent on noun, xv. 26 ὥρα ἔρπειν.
4. Dependent on adjectives, viii. 4; xi. 4; xxii. 2; xvii. 13.
5. Direct object of verb, i. 97; xxiv. 26 φευγόμεν δρμαίνων; xxv. 253 μαιμάων; xvi. 15 σπεύδοντι; xii. 31 ἐριδμαίνοντι.
These last four are not found with infinitive earlier than Theocritus.

If' clauses: εἰ with future indicative (modal), iv. 48; v. 147.
εἰ with optative (general), xiii. 10.

ἦν with subjunctive, followed by aorist indicative (general), xii. 25.

Indicative without ἄν in main clause, ii. 124; xvi. 44; ii. 127.

εἰ κε with indicative, ii. 124, note. εἰ with optative of end in view (if haply), xxv. 215; cf. xv. 70, note, εἴτι γένοιτο εὐδαίμων.

Protasis given by optative of wish, x. 32. By imperative, v. 44; xi. 42. Apodosis: optative of wish, v. 20; v. 150.

Middle voice: v. 117; xxii. 185; xvii. 129; iii. 26; i. 92; i. 78 (ἐρασμαι); xxvi. 3, vide Legrand, *Étude*, p. 299.

Noun—used for adjective: γέρον, vii. 17; ἄβαι, v. 109; τρύχνος, x. 37; δοῖδά (subject of song), xii. 11; κακὰ παίγνια, xv. 50 (of persons).

Noun clauses:

1. Statements: present infinitive for future, ii. 153 (? see note).
Primary construction kept after past tense, iii. 32; ii. 149. Optative not used (see i. 81, note); δῆλον ὅτε, xi. 79.
2. Verbs of perception, &c., μέμνημαι ὅκε, v. 116.
3. Verbs of joying, grieving, &c., ἀσχαλόων δ, xxv. 236; θαῦμα' ὅτι, xv. 2; ὧμοι ὅτε, xi. 54; χαίρων δθούνεκεν, xxv. 76; ἀχθομαι εἰ, v. 35.
4. Verbs of fearing, &c., μὴ . . . δώσει, xxvii. 21; xxx. 14 φρονέειν μὴ οὐ πέλη.
5. Verbs of striving, φράξω μὴ δρούση, vi. 13; iii. 5. Theocritus does not use the future indicative in this construction.
6. Dependent questions, ii. 5 (present indicative), retained after historic tense; i. 81 (optative); τίνος for ὥτινος, xi. 30; ὥς for ὅπως, ii. 84; πειθόνται μή, xii. 37.
7. Dependent exclamation, xv. 146 ὁλβία ὅσσα ἴσται; ii. 9.
8. Dependent questions deliberative: with future, xvii. 10; xvi. 16. Optative, xxii. 84. Subjunctive, xvi. 67.

Number:

1. Singular collective, vii. 66; x. 54; xiv. 17; xxi. 6.
2. Neuter plural, with plural verb, ix. 17; iv. 23, 27; xvii. 78, &c.

3. Singular distributively, vi. 2 τὰν ἀγέλαν, each his flock.
 4. *Varia*, τὰν Ἀίδαο πύλαν, ii. 160; θύρας for θύραν, ii. 6.
- Optative :**
1. In primary sequence, x. 45; xv. 71; xxiv. 100.
 2. In questions—τί γηνοίμεθα; xv. 51, remoter deliberative; τί βέλαιμι; xxvii. 24, note.
 3. In independent statements, xvi. 67 ἐλοίμαν (*velim eligere*); i. 60; viii. 60; xxix. 38; xxii. 74.
 4. Potential without ἄν, ii. 34; viii. 91.
 5. Concessive, iv. 11, note.
 6. In relative sentences: (a) final, Homeric use, xxv. 219. (b) by attraction to preceding optative in consecutive clause, vii. 124, note. (c) due to interrogative in main clause, viii. 13, note.
 7. In prospective time clause, xxv. 228 δεδεγμένος ὀππότε ἴκοιτο.
- Participle :** φέυγο φεύγων, ii. 152; ῥέχετ' ἔχων, ii. 7; xxii. 168; iv. 6. κάμνοντι ἑοικώς, i. 41.
- Present participle represents imperfect, iii. 32.
- Present inaccurately for aorist, xxiv. 94; xvii. 54.
- Repeats main verb, ἐξένθοις καὶ ἐξενθοῖσα λάθοιο, xi. 63; ii. 113.
- Final, future participle, *Erig.* viii. 2; xxv. 57 (present, xvi. 86, note).
- Further defines dative of time, xvii. 127; dative of means, xiii. 29 νότφ τρίτον ἄμαρ δέντι (*see note*).
- Particles :** ἀλλά γε, v. 24; ἄρα, *ergo*, xiv. 3. With demonstrative: analeptic, xxiv. 13. Continuing narrative, xxiv. 46; xviii. 7. In questions (expressing surprise), i. 66; ὥς ἄρα (quoting), ii. 149; εἰ ἄρα, vii. 105; ἀλλὰ γάρ, v. 29, 44; μηδέ γε, x. 11; δέ τε, i. 74; v. 125; vi. 37; θην, xv. 62; xiv. 43; i. 97; καὶ . . δέ, i. 90; οὐ μὰν οὐδέ, xxii. 205; μὲν with pronoun (with no δέ clause), v. 96; i. 57; περ: εἰ τί περ ἑσθλόν, vii. 4; ii. 34.
- Predicate :** adjective in, ὁ Κρατίδας λείος ὑπαντῶν, v. 90; ἑσθλὸς ἀκούειν, xvi. 30. Adjective in neuter instead of masculine, τὸν στέφανον λεπτὰ κατατίλαι, iii. 21; στρόμβον πέντε ταμών, ix. 27. Noun with preposition as predicate, γάμος οὗτος ἐν ὄρκῳ, xxii. 148.
- Prepositions :**
- ἀπό: ἀπὸ κροτάφων γηραλέοι, xiv. 69, xxiv. 80, xvi. 49; ἀπὸ σκελῶν . . σφάλλονται, xxiv. 111; ἀπὸ σκοπιᾶς ἐτίναξε, ix. 11; τὸν ἀπὸ γραμμᾶς λίθον, vi. 18; δοχμὸς ἀπὸ προβολῆς, xxii. 120; ἀπὸ σκανᾶς ἀγοράσδων, xv. 16; ἀθανάτων ἀπὸ θνατᾶς, xv. 106.
- ἀμφί with genitive = περί, xxv. 195.
- ἀνά, of time, only in xx. 45.
- ἐκ: ἐκ μεγάλου ὀλίγος, xxii. 112; ὁ ἐκ δρυμοῦ λέων, i. 72; ἐκ θύων καταθύσσομαι, ii. 10 (agency); ἐκ λευκῷ ἐλέφαντος αἰετοί, xv. 123; ἐξ ἀπάτας κεκροτημένοι, xv. 49; ἀχλὴν ἐκ πατέρων, xvi. 33, xvii. 13, xxii. 170; ἐκ πάντων ὑπείροχον, vii. 94.

- εἰς: αἰὺλα φονέων ἐς βάρβιτον, xvi. 45; ἐς πατέρα . . . δεικ-
 νάσκειν, xxiv. 56; ἐς Δία λήγετε, xvii. f; ἀριθμείσθαι ἐς
 τινα, xvii. 27; ἐς ἄνδρα γενειῶν, xiv. 28; ἐς τέλος, ii. 14;
 ἐς βόλον ἔλκειν, i. 40. With numbers, ἐς τρίς, ii. 43; ἐς
 δύο πέλλας, i. 26; ἐς δῶ, xviii. 14; ἐς νέωτα, xv. 143;
 ἐῖς ὥρας, xv. 74.
 ἐν: ἐν μέσσω at hand, xxi. 17; ἐν ὀφθαλμοῖς ὄραν, iv. 7; ἐν
 ὄρκῳ, xxii. 148.
 ἐπὶ: ἄμαρ ἐπ' ἄμαρ, xi. 69; ἐπὶ πάγχυν, xvii. 104; ἐφ' ἐσπερίους
 ἐρίφοις, vii. 53, note; ἐπ' ἀνθρώποις among men, xi. 4.
 κατὰ: opposite, i. 30; xxiv. 12; κατ' ἄντρον παρκύπτουσα,
 iii. 6; ἔκετο κατ' ἀγῶνας, xvii. 112; κατ' αὐτοὺς ποτᾶται
 (near), Megara 23; κατὰ κρατός, vii. 135; χεῖτε κατὰ
 Θύμβριδος ὕδωρ, i. 118.
 μετὰ: 'to join,' μετὰ δαῖτα, vii. 24; xxv. 87; 'to fetch,' xiii.
 16; with dative, 'close after,' i. 39.
 παρὰ: παρ ποταμὸν τετραμμένος, vii. 112; παρ' ἐμὴν κέκριται,
 vi. 37.
 περὶ: περὶ πλέγματι γαθεῖ, i. 54; περὶ πάντων excelling all,
 xxv. 119; elided, xxv. 242.
 πρὸς (ποτὶ, πὸτ): λέγειν πρὸς τινα, xi. 68; ποτ' ἀντολάς (east-
 ward), v. 103; φάρμακον πὸτ τὸν ἔρωτα, xi. 1; ποτ' ἔριν
 'in spite,' xv. 10; τὰ πρὸς πλόον, xxii. 22; ποτὶ τῶν
 Νυμφῶν 'by the Nymphs,' i. 12.
 σὺν: 'with the help of,' ii. 28, vii. 12; πῆδησε σὺν ὀρμῇ,
 xxv. 251.
 ὑπὸ: ἴαχε ὑπὸ ὕμεναίῳ, xviii. 8, xxv. 14.

Pronouns:

Demonstrative, ταῦτα: ταῦτ' ἄρα λεπτός, xiv. 3, 'that is why,'
 xv. 8; τοῖος, τόσσον introduce abrupt explanatory clause,
 xvii. 96, xxiv. 118, ii. 161.

Possessive: ἰός = tuus, x. 2, -suus (plural), xxvii. 26; ὅς =
 meus, Megara 77.

σφέτερος = suus (singular), xxii. 209, (plural), xiii. 53;
 = tuus, xxii. 67.

σφωιτέρος = suus (singular), xxv. 55.

ἄλλος = ἕτερος, vi. 46, &c.

ἕτερος = ἄλλος, xxv. 174.

(οὐδεὶς = οὐδέτερος? xxi. 15.)

ὅσον, τυτθὸν ὅσσον, i. 45; οὐδ' ὅσον, 'not a jot,' ix. 20; ὅσον
 = 'just,' xxiv. 195, note.

αὐτός, standing alone, xxiv. 50 (the Master); in dative
 comitative, xxii. 17; = alone, v. 85, &c.; = only,
 ii. 89.

τις, 'some one of importance,' xi. 79; so with noun
 μελικτὰς τις, iv. 30; with adjectives, ἀδύ τι τὸ ψιθύρισμα.
 i. 1, xviii. 11; χιῶν τις, vii. 76 (a streak of snow).

τὸ τεόν, iii. 27.

Proper name: used by person speaking of himself, i. 103, 135;
 v. 9; vii. 55; vii. 96. Of person spoken to, i. 105;
 xiv. 1.

Diminutive form, Ἀμύντιχος, vii. 132.

Relative

Exclamatory *οἷος ἔην*, xvii. 13 (*οἷος* and *οἷός τε* distinguished, ib. note); *δοσίχον*, iv. 55. Optative in relative sentence: *see* Optative.

ὡς ἶδον ὡς ἐμάνην, ii. 82: *see ad loc.*

δοῖς for *ὄς*, xv. 98; xiii. 22; vii. 51.

Article for relative, *Erig.* iv. 17 (xxi. 62; xxiii. 58); *ταί τε*, *dubia lect.*, vii. 59; xiii. 57; xxv. 2; xxii. 55 (*see* Monro, *Hom. Gram.* 262). The Alexandrians use it more widely than Homer, Callim. i. 87 *ἐσπίριμος κείνός γε τελεῖ τά κεν ἦρι νοήσῃ*).

Relative sentence for conditional, x. 25; Megara 67, &c.

Forms, *ὄτις*, xxii. 54; *ἄσά τε*, xxv. 90; *δοῖς τε*, vii. 60; *ὄς τε*, vii. 103; *ὄς βα*, xxv. 139.

Subjunctive :

With *μή* in independent sentence, *μή σὺ θάνῃς*, 'you might die,' xxi. 67.

Spondee in fifth foot, i. 38, 71, 75, 136; xiii. 20, 42, 43, 44, &c.

(Forms of spondaic ending are (i) - - - preceded by dactyl, xvi. 3. (ii) - - - preceded by *υ υ υ* - or - *υ υ υ* - xvi. 76; xv. 110. (iii) - - - preceded by spondee, xxv. 30; xv. 48. (iv) *υ υ* - - - - xiv. 33; xxiv. 85. (v) miscellaneous, *βεία πλήσθησαν*, xxv. 98; *σόφον τοι χρεῖν ἄνθρωπος*, xv. 83; *περίσπλαγχνος Λαέρτης*, xvi. 56; *βίη θ' Ἡρακλεΐη*, xxv. 154.

Verbs: new forms of: *see* section 3 on dialect, and *see* especially i. 63; xv. 58; xi. 42; iii. 37; xiv. 34; xiv. 51; i. 36; vi. 8; vii. 40.

Vocabulary :

New words and *ἅπαρ λεγόμενα* (latter marked with †), *†κακοχράσμων*, iv. 22; *†κνάκαν*, iii. 5; *†αλολικός*, i. 56; *†ἀκράστιτος*, *ε coní.*, *see* note on i. 51; *†σκινοφαῖον*, xvi. 93; *†καρχαρόδαν*, xxiv. 87; *ἀμοιβαδῖς*, xxii. 96; *†ἀμνείαν*, xxiv. 62; *†τυνός* (also in Callim.); *†ἀρρηγνῆς*, xxv. 83 (Hesych.); *†προδείελος*, xxv. 223; (*ὑποδείελος*, Aratus); *ὄληη* (Alex. for *ὄληις*); *†ἄπῖς γῆ*, xxv. 183 (Ap. Rhod.); *†περιγληνώμενος*, xxv. 241; *μαλός*, *Erig.* i. 5 (Hesych.); *†ημόσδε* (Callim., Ap. Rhod.); *†δίγληνος*, *λίσσας*, *βωγῆς* (Ap. Rhod.); *λεπράς* (Oppian).

New compounds are formed with frequency but occasion no difficulty, *ἀπόκομμα*, x. 7; *ἐυκριθος*, vii. 34; *†ὕλατόμος*, xvii. 9; *φιλεχθής*, v. 137 (Legrand, p. 274).

Diminutives of nouns are frequent, *ἀμνίς*, v. 3; *ἀρβυλίς*, vii. 26; *χαμυνίς*, vii. 133; *ὀροδαμνίς*, vii. 138; *οἷς*, i. 9; *γερόντιον*, iv. 58; *σκαφίς*, v. 59; *τραγίσκος*, v. 141; *ταλαρίσκος*, κ.τ.λ.

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